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THE ART OF MUSIC: VOLUME THIRTEEN

Musical Examples

Illustrating the Progress of the Art from the Earliest Times to the Present

Department Editor:

HENRY F. GILBERT

BOOK I

COMPRISING THE PRE-CLASSIC AND CLASSIC PERIODS AND THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

NEW YORK

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MUSICAL EXAMPLES

PREFATORY NOTE

In selecting the musical examples for Vol. XIII and XIV of 'The Art of Music' we have been governed by the desire, first to exhibit in chronological sequence such specimens as would give a bird's-eye view of the development of the art as a whole; second, to indicate the inception and growth of the various forms such as the song, symphony, opera, etc., and, third, to include only such examples as exhibit character, worth, or originality: in a word, Genius.

Genius is the greatest quality of the human mind. Whether it finds its expression through Inventor, Poet or Composer, it is the sacred flame which lights humanity on its way of progress. Works of genius are the guide posts and high lights in the history of an art and as monuments to remain of high significance, whereas works without genius, however interesting from a technical aspect they may be, are but doubtful contributions to the development of the art, and, to the historical sense at least, are certainly not of any great significance.

In making this collection illustrative of the history of music, we have therefore striven to select as examples those pieces which evince the quality of genius rather than those which evince merely a technical ingenuity. Our own interest, and, we believe, that of every thoughtful person, concerns itself with the spiritual side of music, rather than with the technical expediencies which have been invented and adopted from time to time. There are many composers of worth—even genius—whom we have been forced to omit from this collection, others of undoubted genius whom we have been obliged to represent but sparingly owing to lack of space. The selection of examples has, however, been most carefully made, both with reference to the relative importance of the composers, and with the desire to represent each composer at his best.

A somewhat different plan has been followed in the case of living American composers. Here, in almost every case, the selection has been made by the composer himself. The editors have suspended all critical judgment, such judgment being deemed untimely, and have given the composer a free hand in contributing such compositions as within the required space limits would represent him at what he considered his best. In a number of cases original manuscripts have been contributed, so that these compositions appear in this series for the first time.

In selecting the examples of modern music, i.e., after Wagner, Brahms and César Franck, the assistance of other members of the Editorial Staff has been employed. Copyright limitations have here influenced the choice in some cases. This is especially the case with American composers, who are represented as fully as was possible within these limitations. In this connection the Editors and Publishers desire to express their acknowledgment of the courtesy of the following publishers in permitting the use of copyrighted works: Breitkopf and Härtel (Leipzig and New York); C. F. Peters (Leipzig); Augener, Ltd. (London); A. Z. Mathot (Paris); Josef Weinberger (Vienna); Boosey & Co. (New York); Alex. P. Browne (Boston); John Church Co. (New York); H. W. Gray Co. (New York); G. Schirmer, Inc. (New York); Clayton F. Summy Co. (Chicago); and C. W. Thompson & Co. (Boston).

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November, 1915.

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SECTION ONE

FROM THE GREEKS TO 1600

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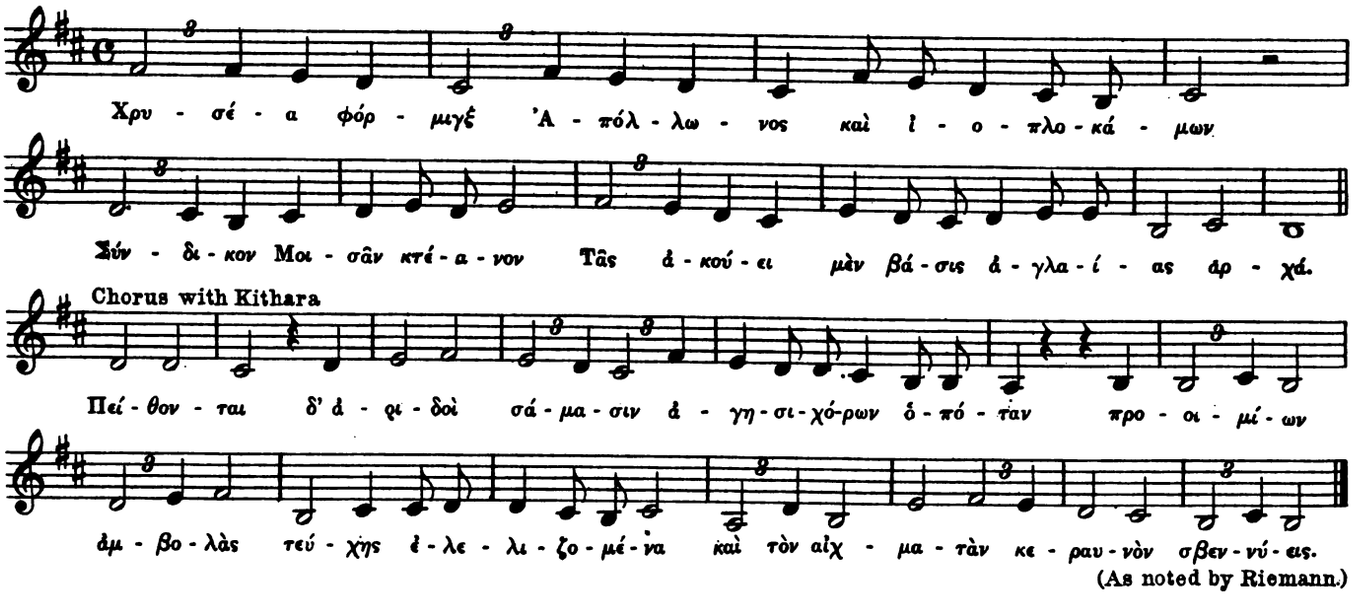
Pindar (B.C. 522-448)

Pythic Ode



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Two Hymns to Apollo (2nd Century, B.C.)*

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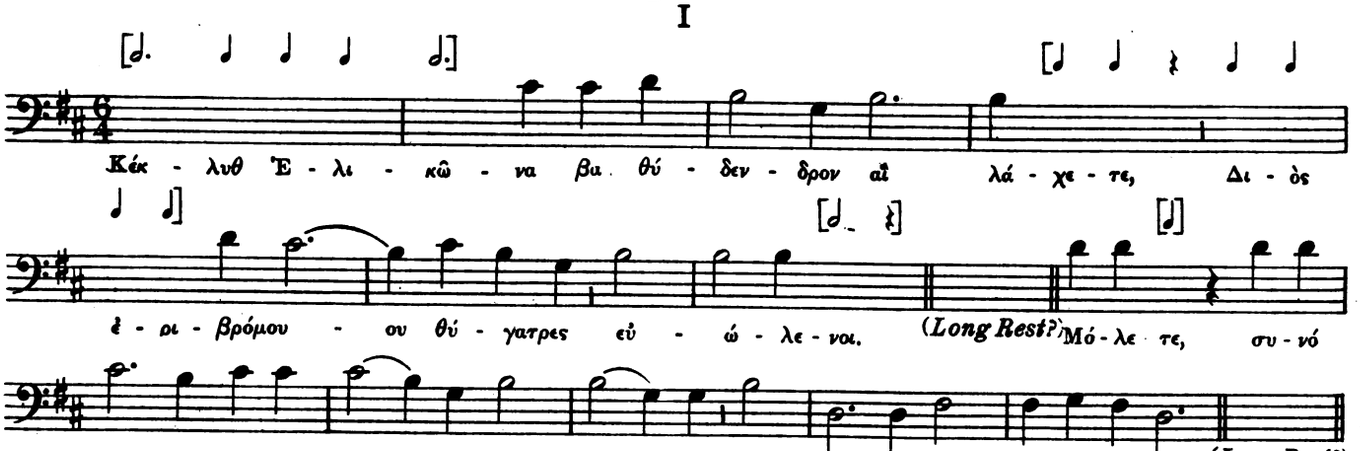

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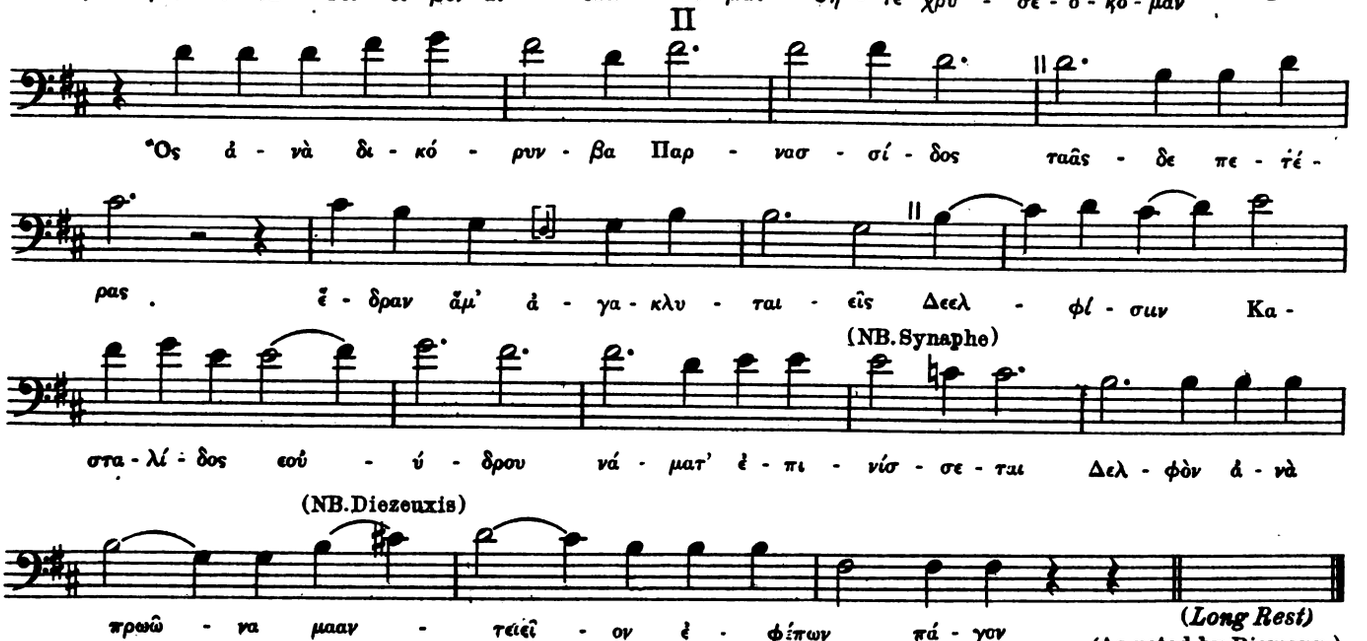

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Fragments of Ambrosian Plainsong

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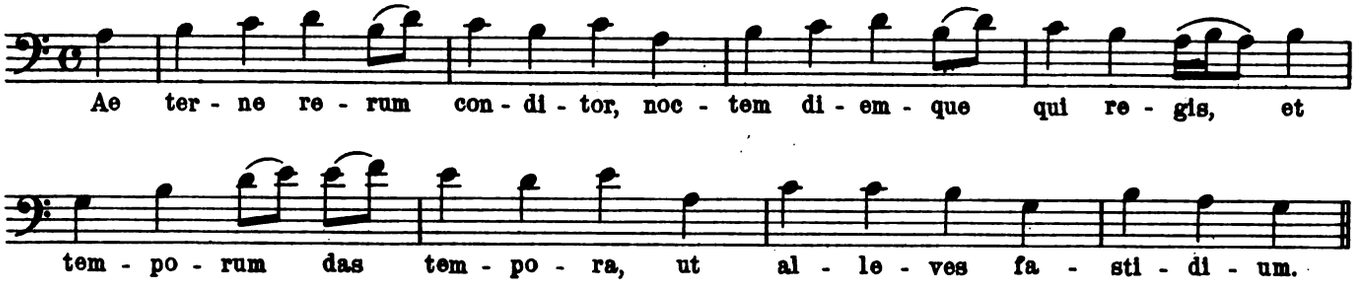

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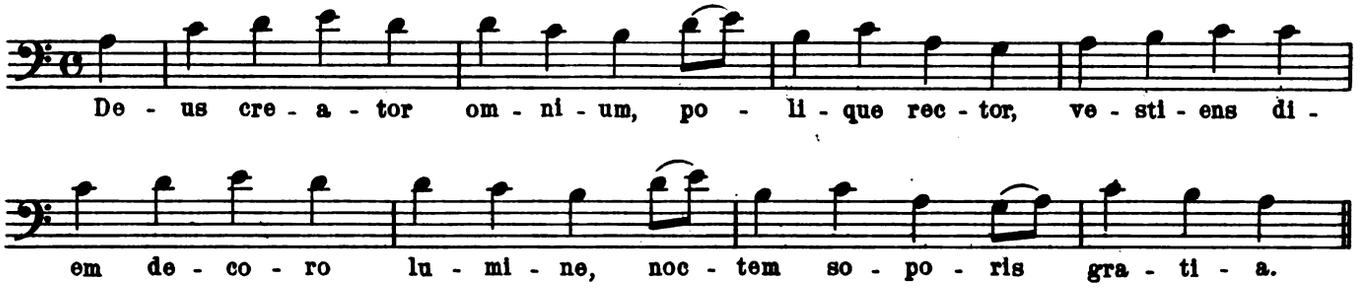

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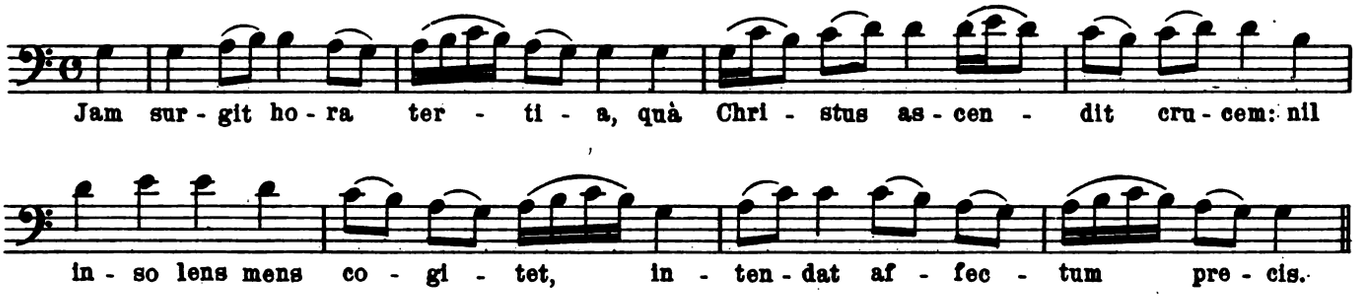

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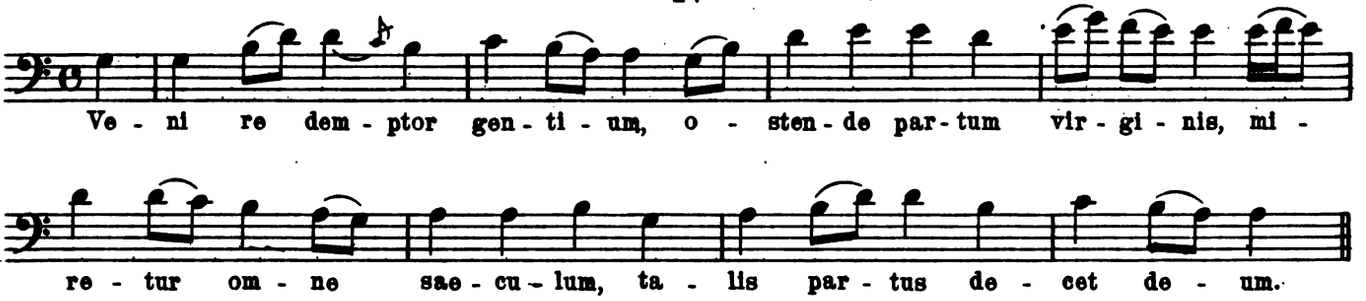

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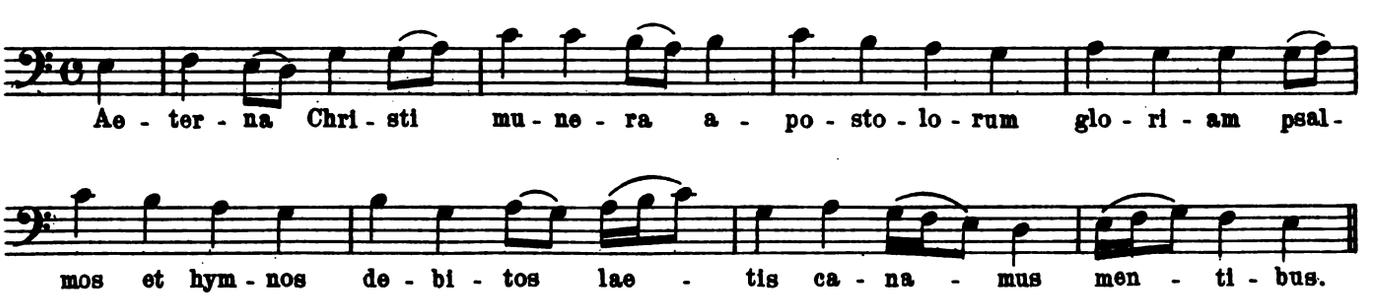

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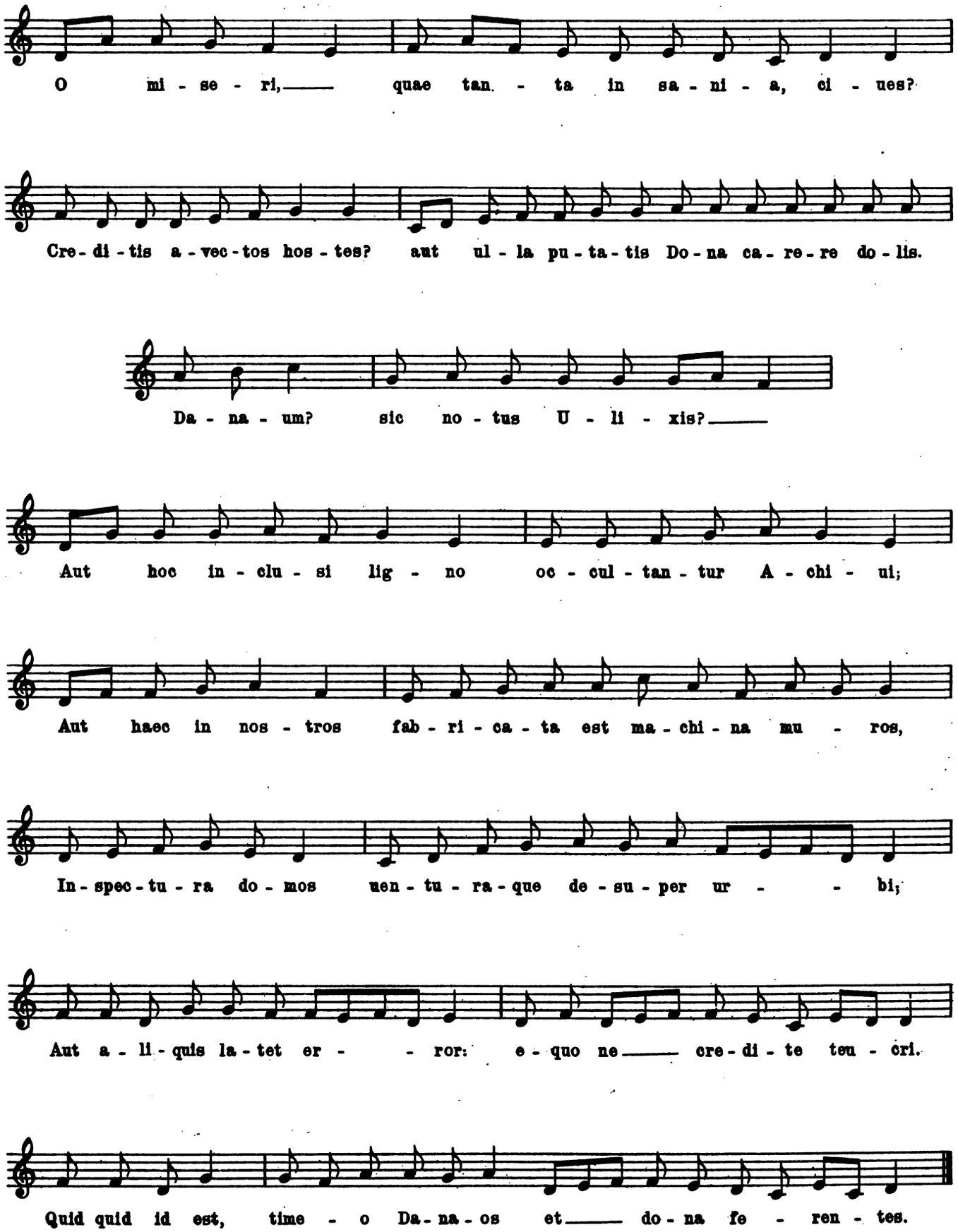
Secular Plain Song (circa 11th cent.)

Fragments of the Æneid



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Discant

Mira Lege

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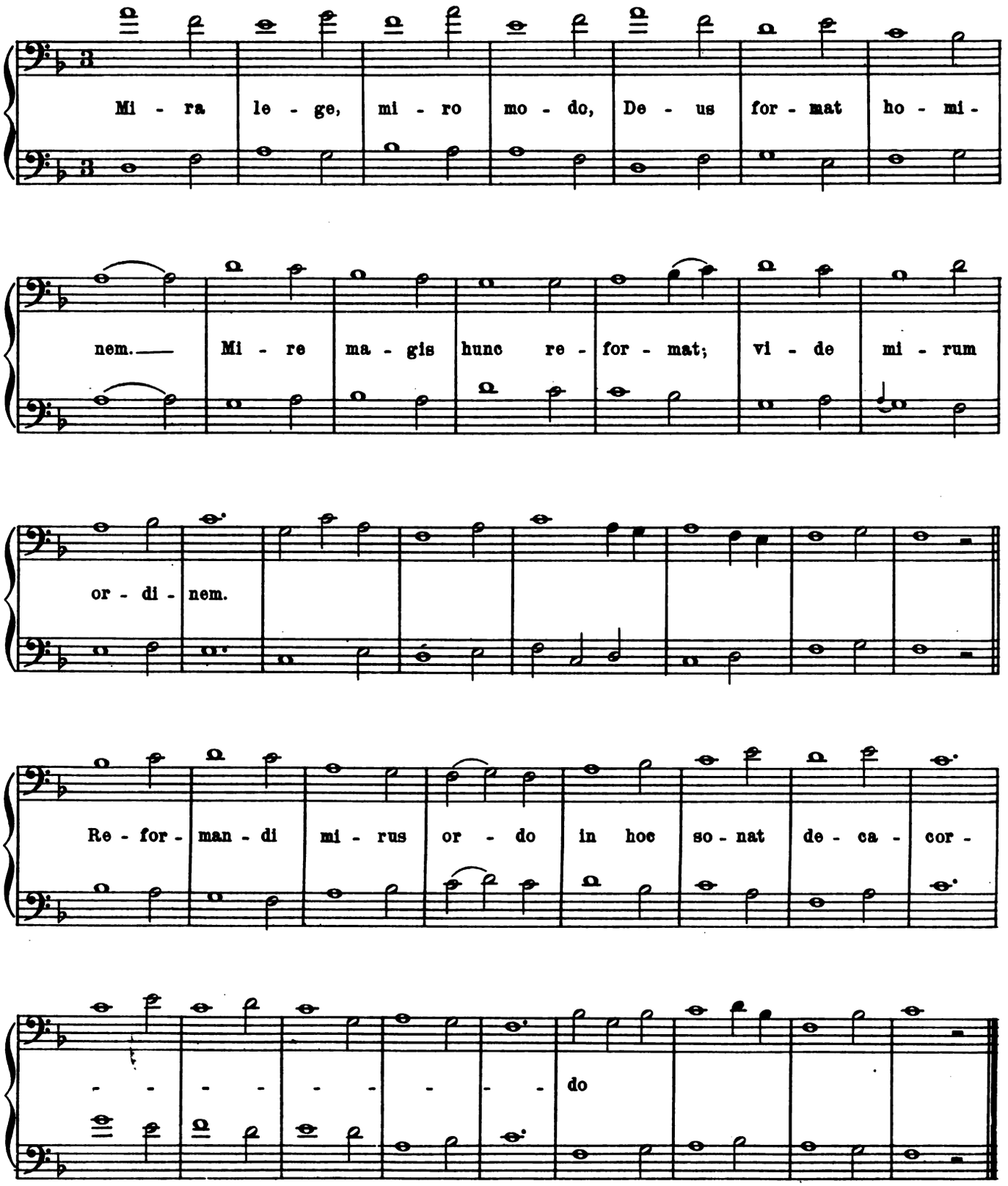

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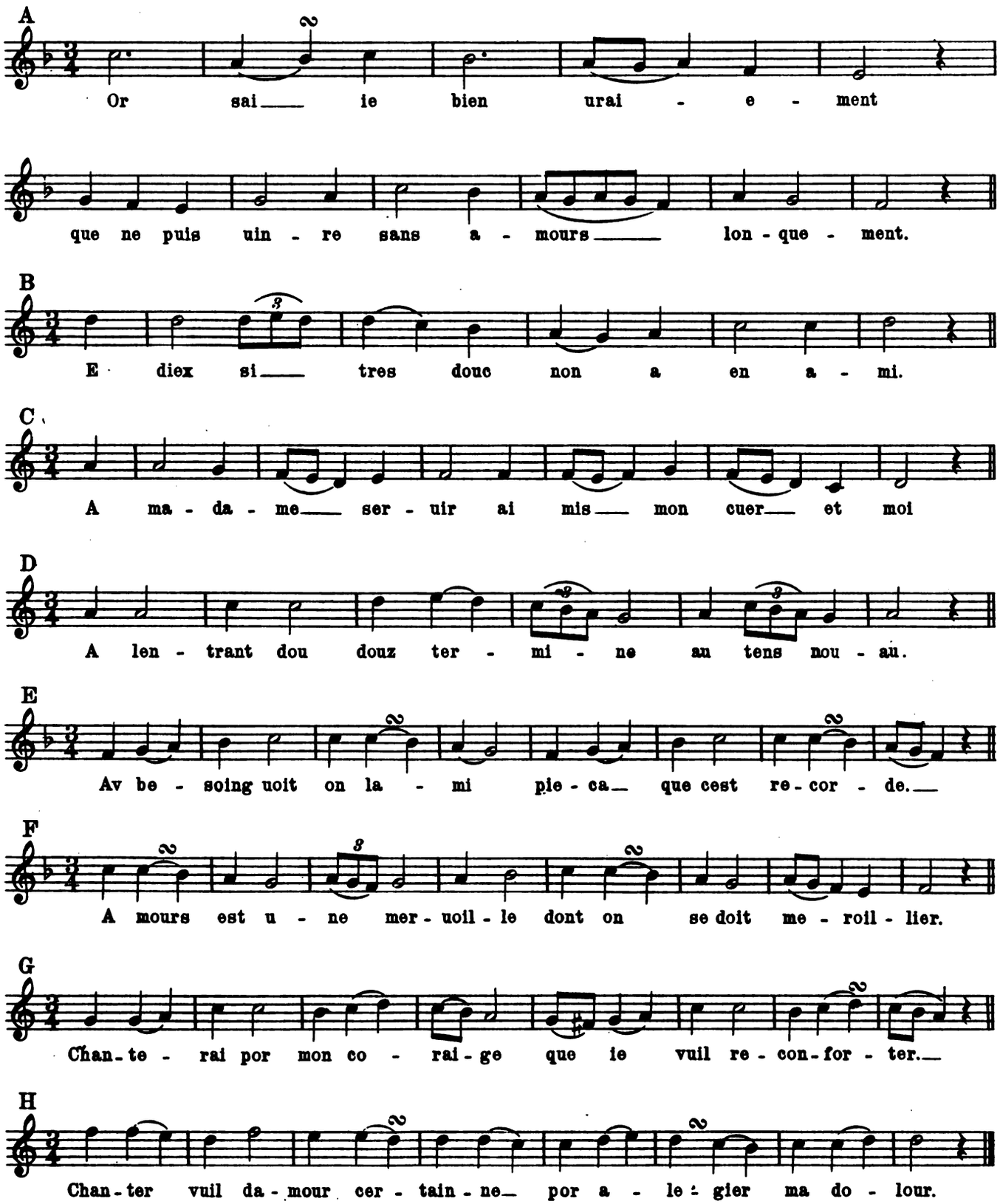
Troubadour Melodies

(circa 13th Cent.)



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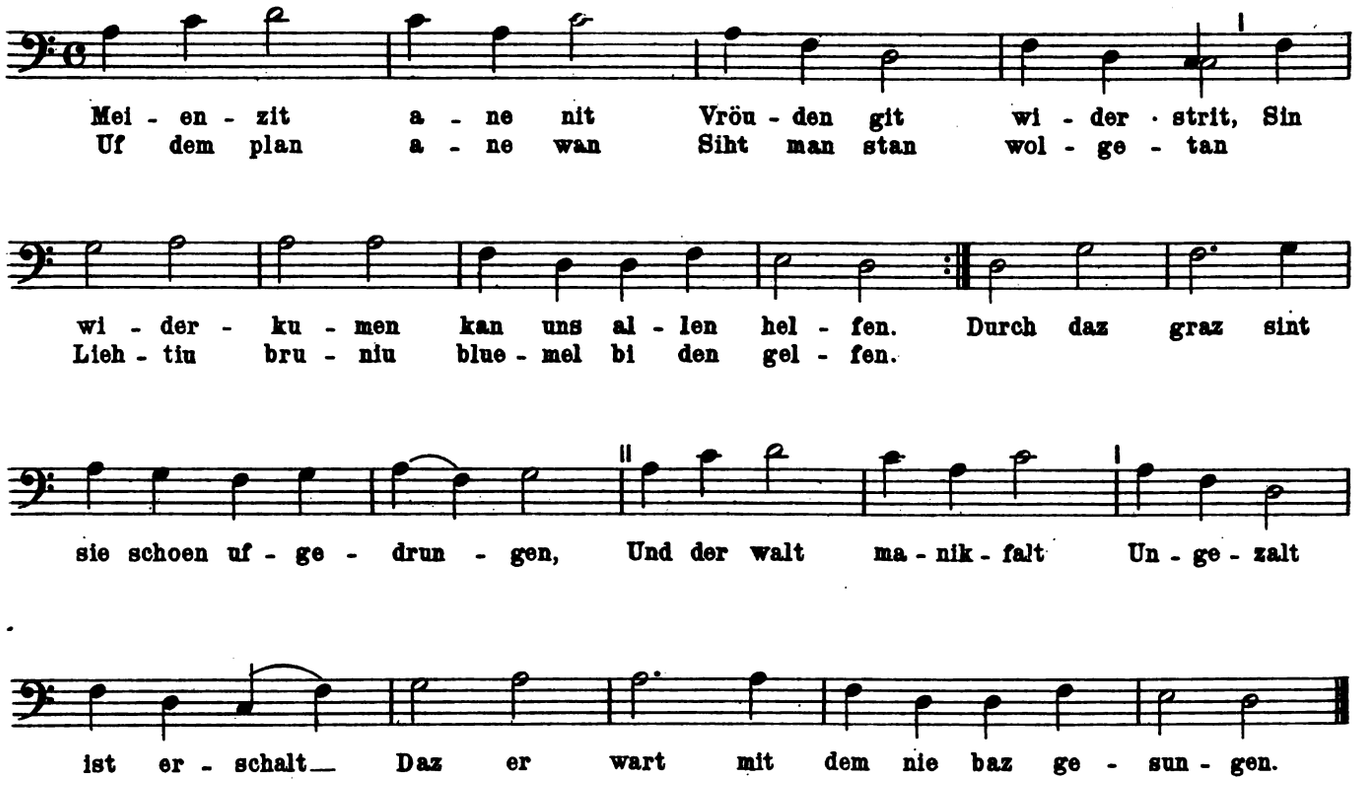
Examples of German Minnesang

I

Nithart von Reuenthal (13th Cent.)



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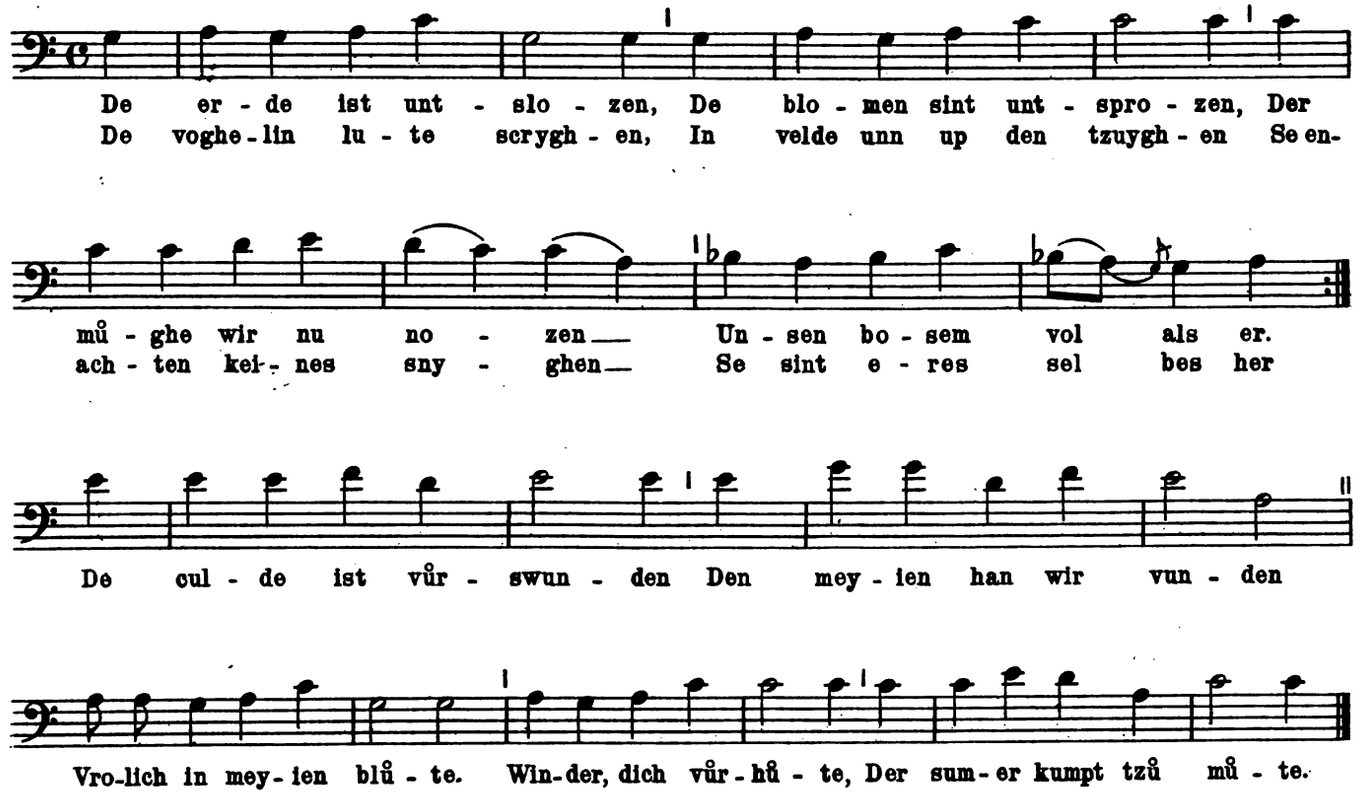
Wizlaw von Rügen (1268-1325)



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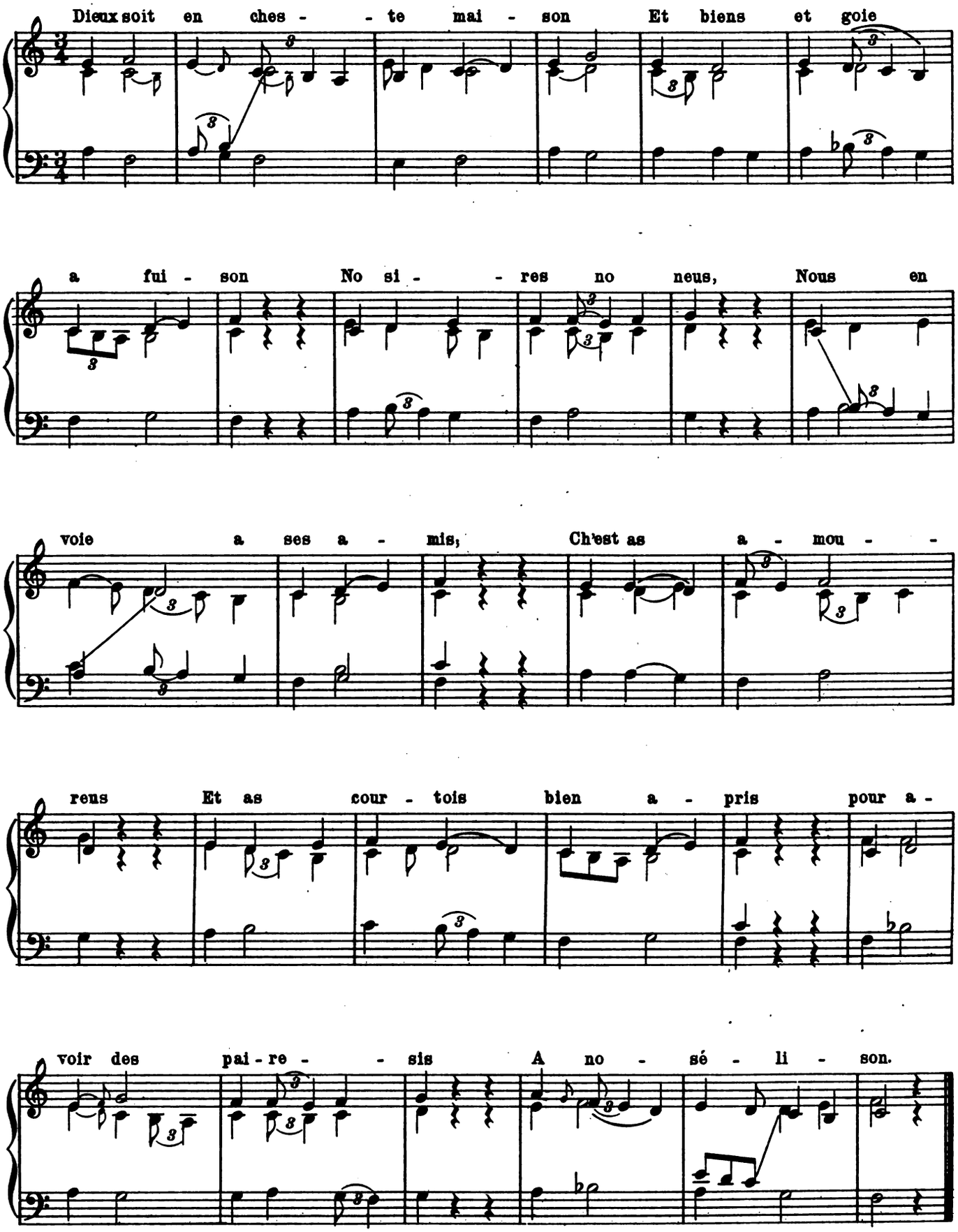
Adam de la Hâle (1240-1287)

Rondeau "Diex soit en maison"



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Examples of German Minnesang

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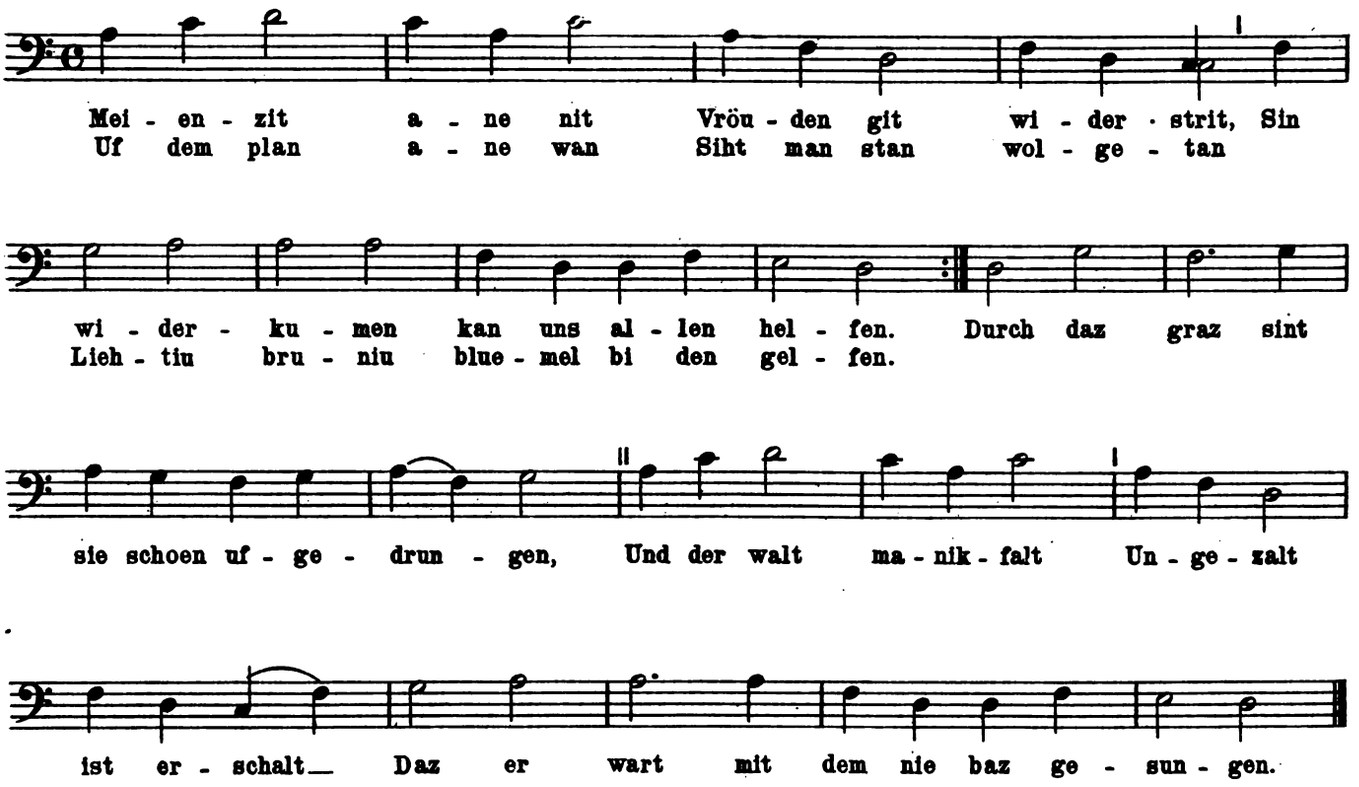
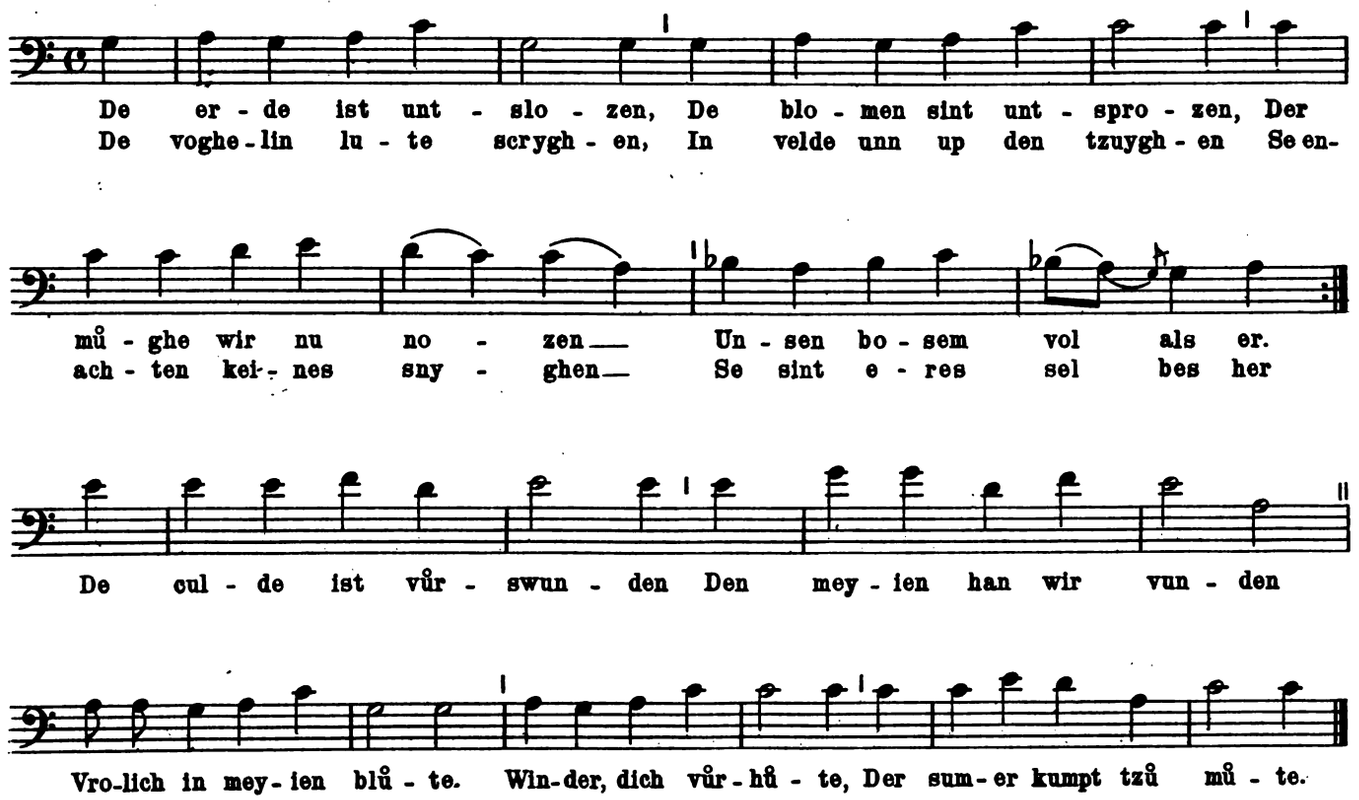


II

Wizlaw von Rügen (1268-1325)



(3 Strophes)

[As noted by Riemann]

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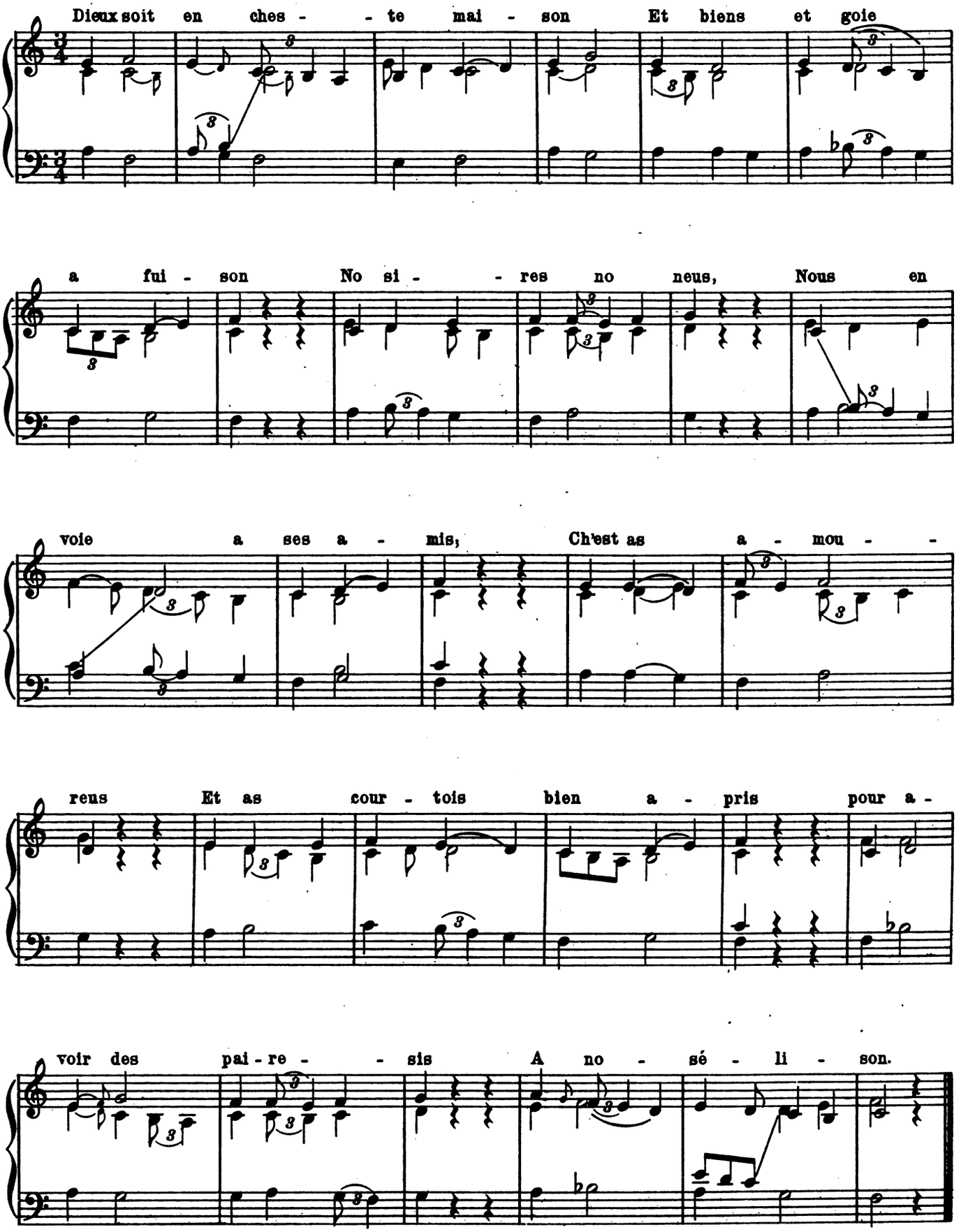
Adam de la Hâle (1240-1287)

Rondeau "Diex soit en maison"



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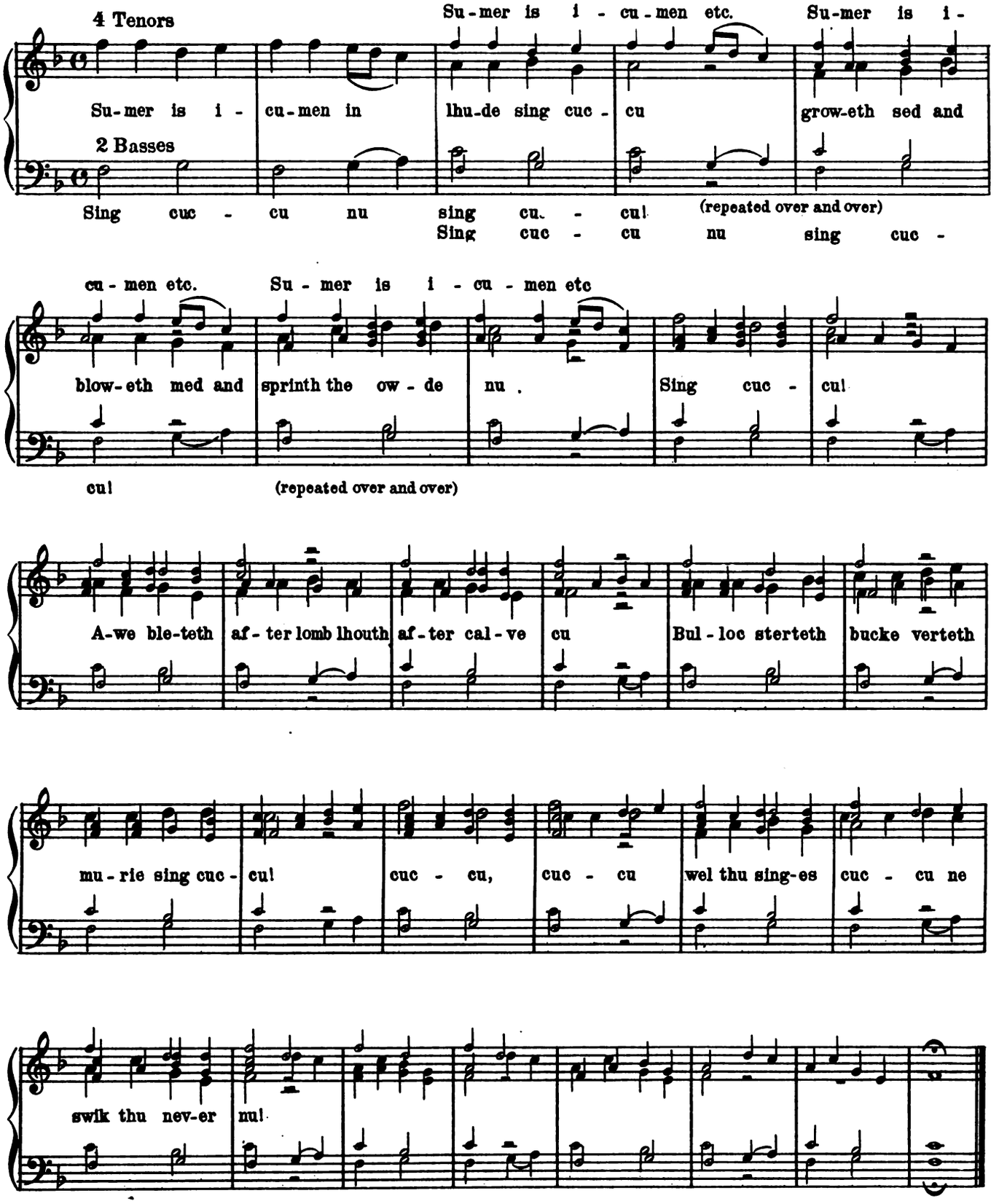
Simon Fornsete (13th Cent.)

"Sumer is icumen in" (1240)



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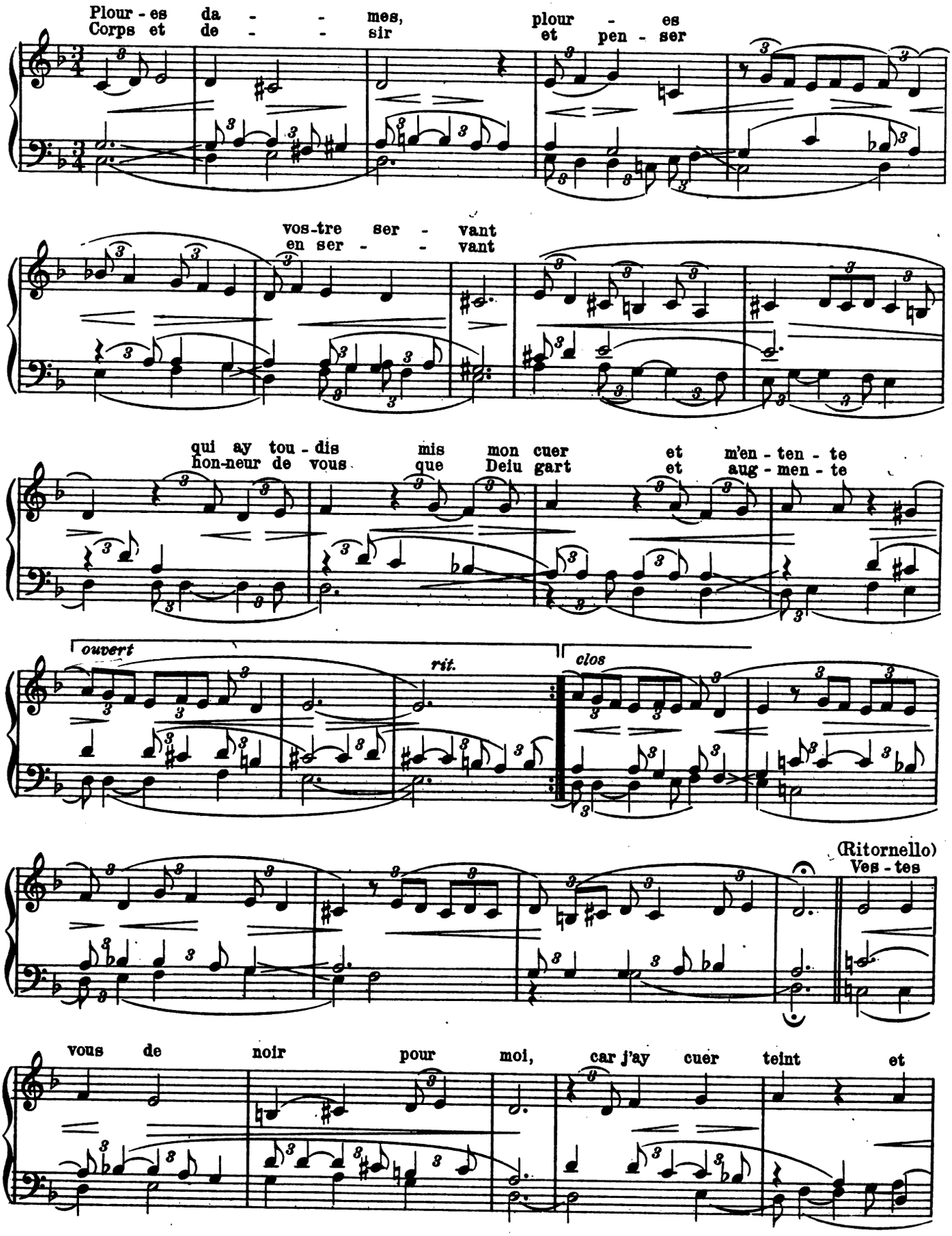
Guillaume de Machault (1300–1372)

Ballade with instrumental accompaniment



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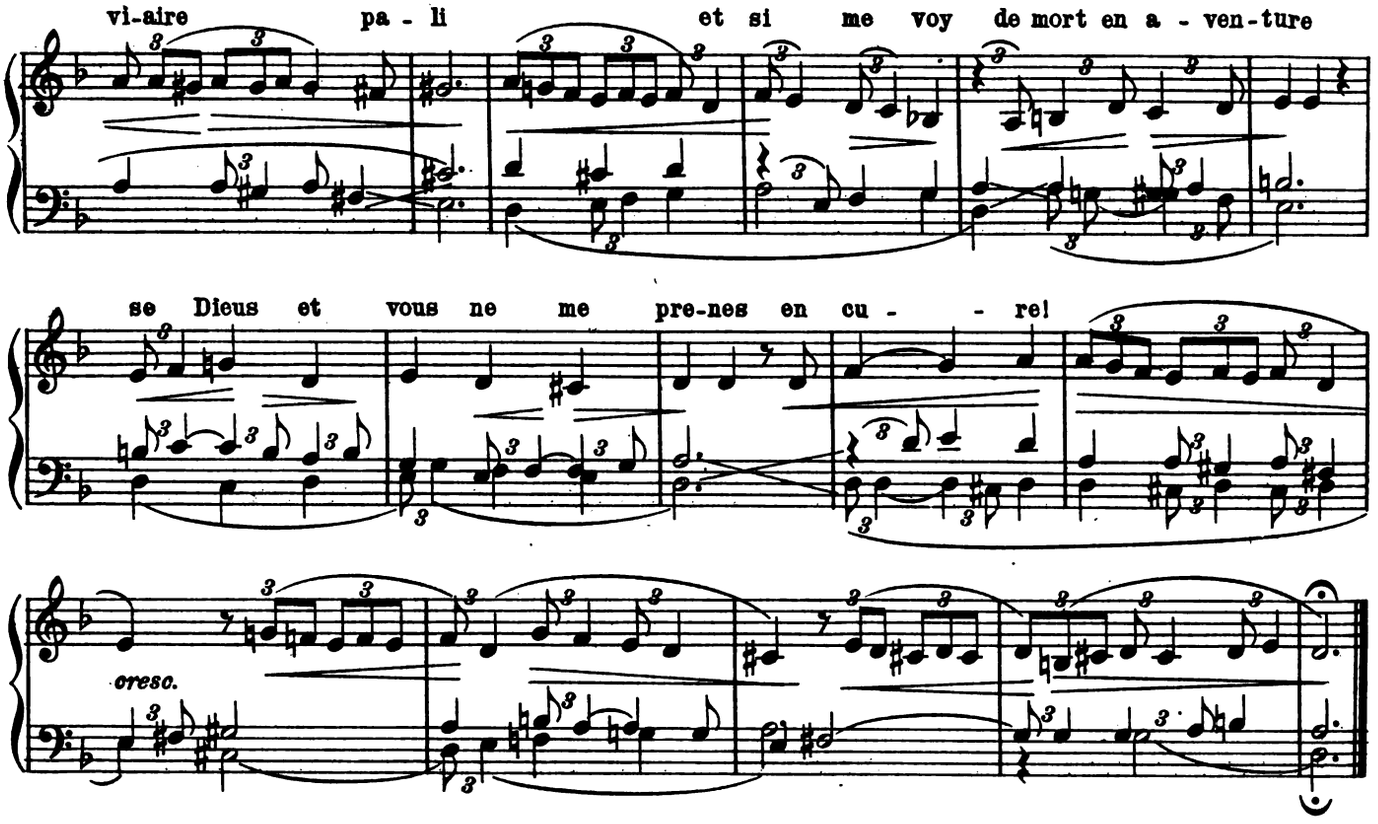
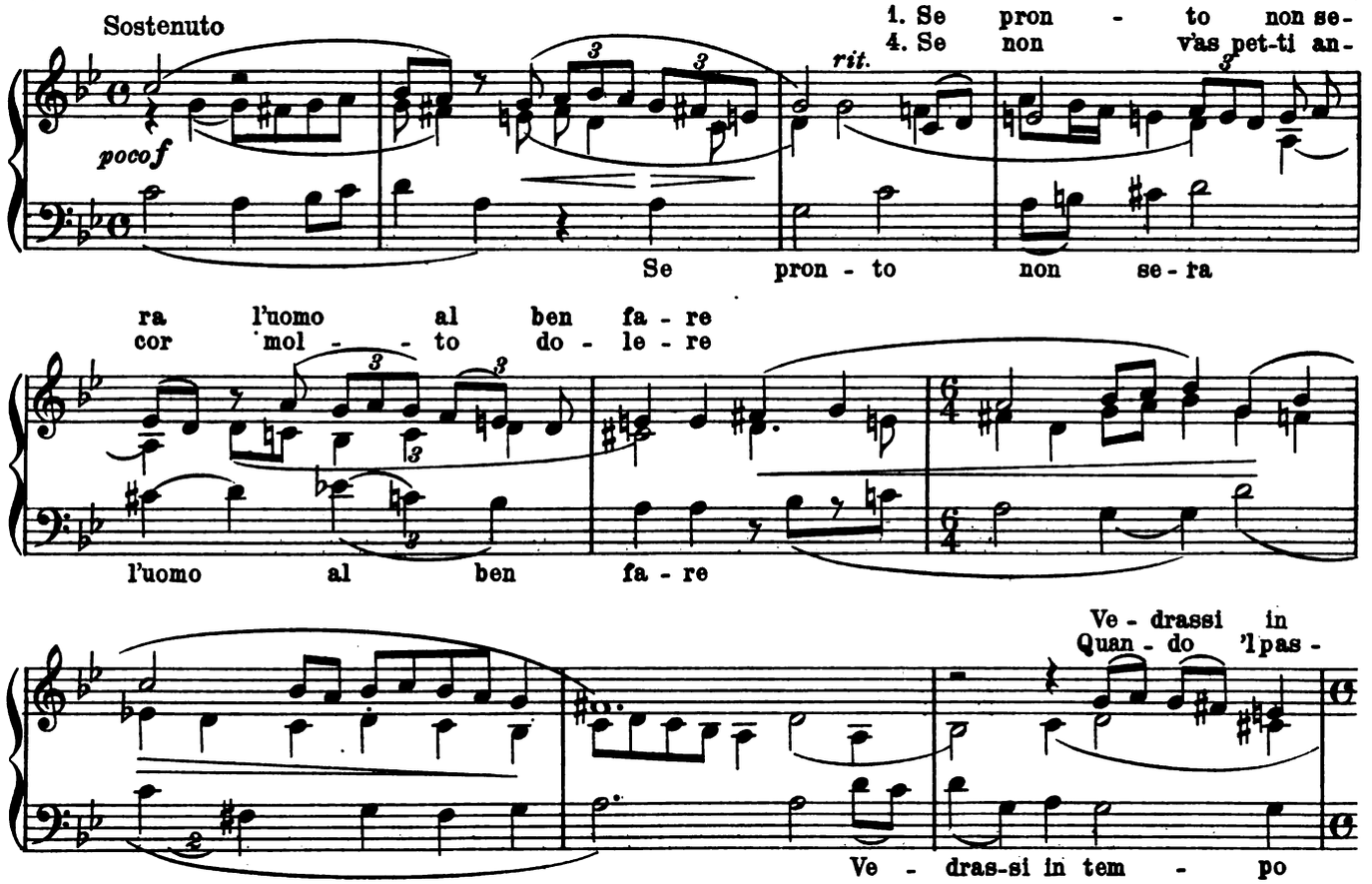


Francesco Landino (1325–97)

Ballata



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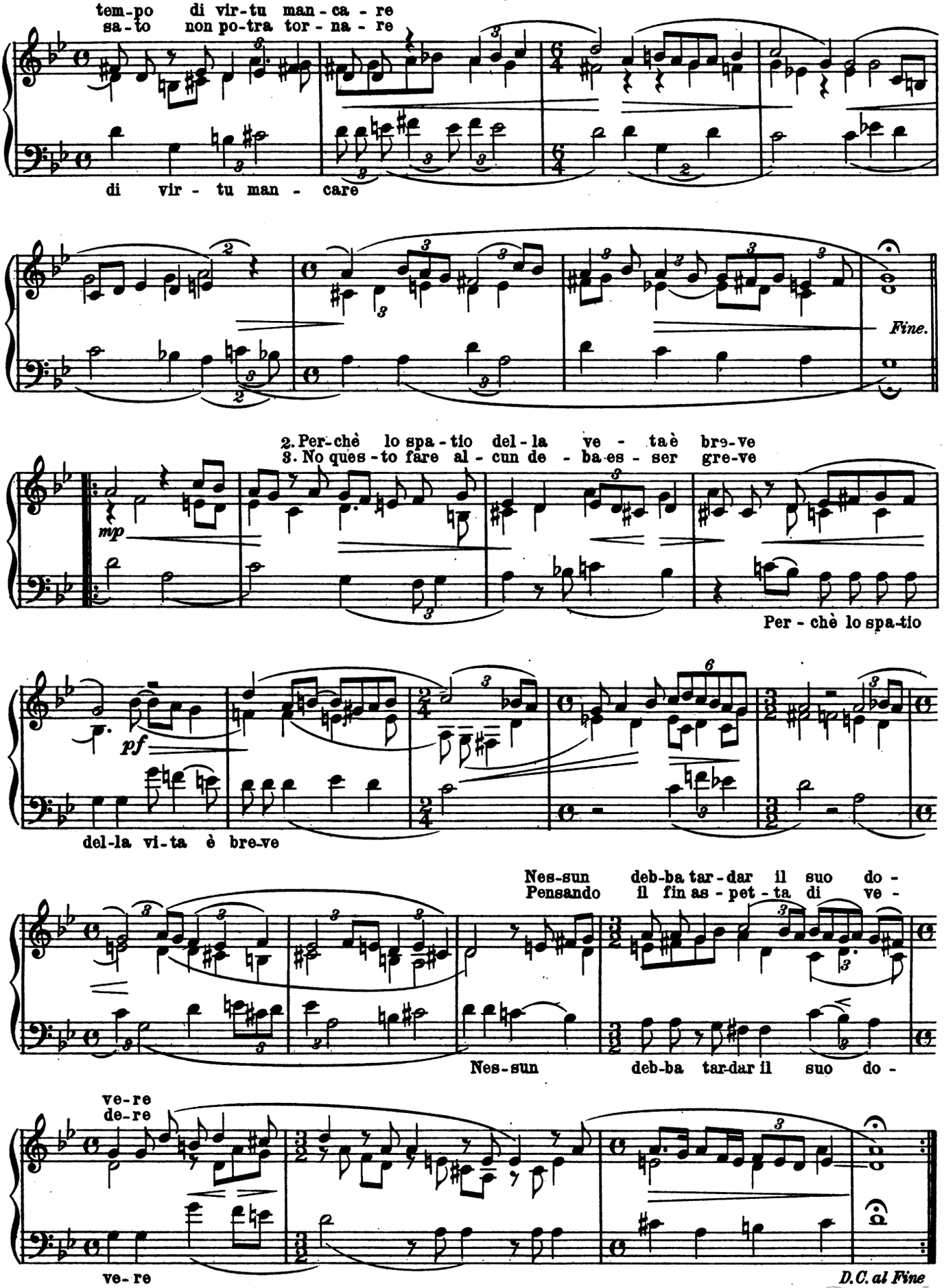

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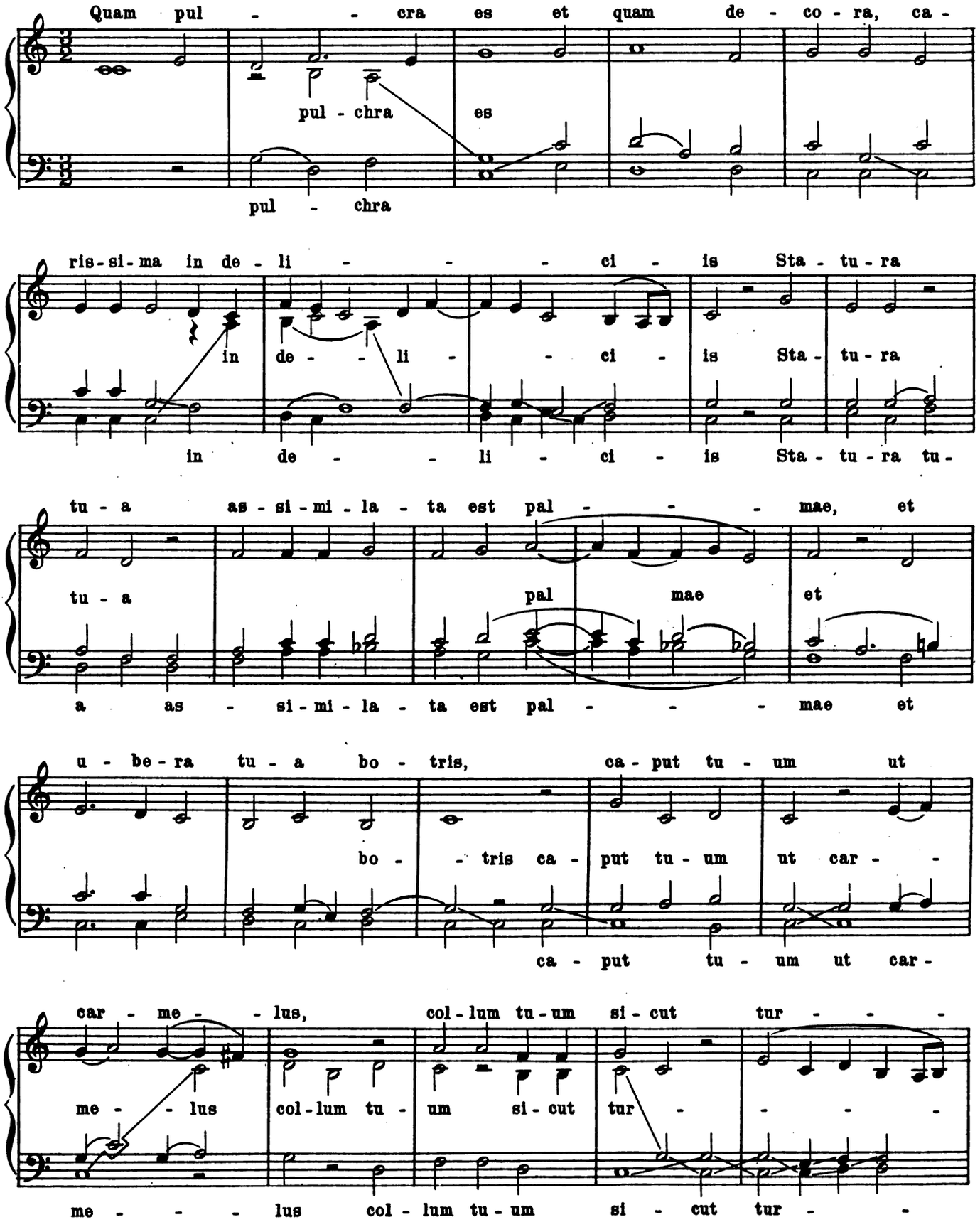
John of Dunstable (circ. 1400-1440)

Motet for 3 Voices



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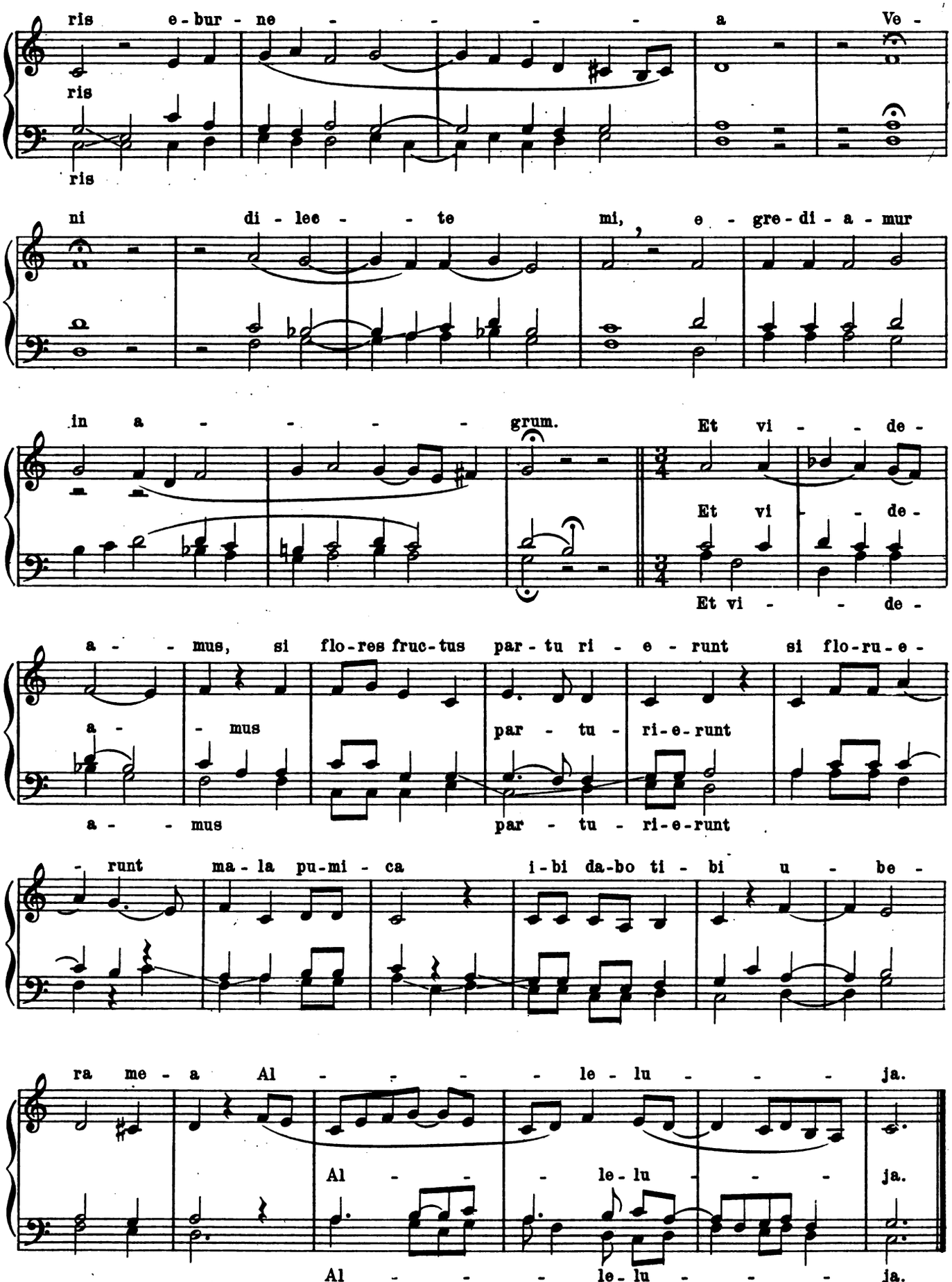

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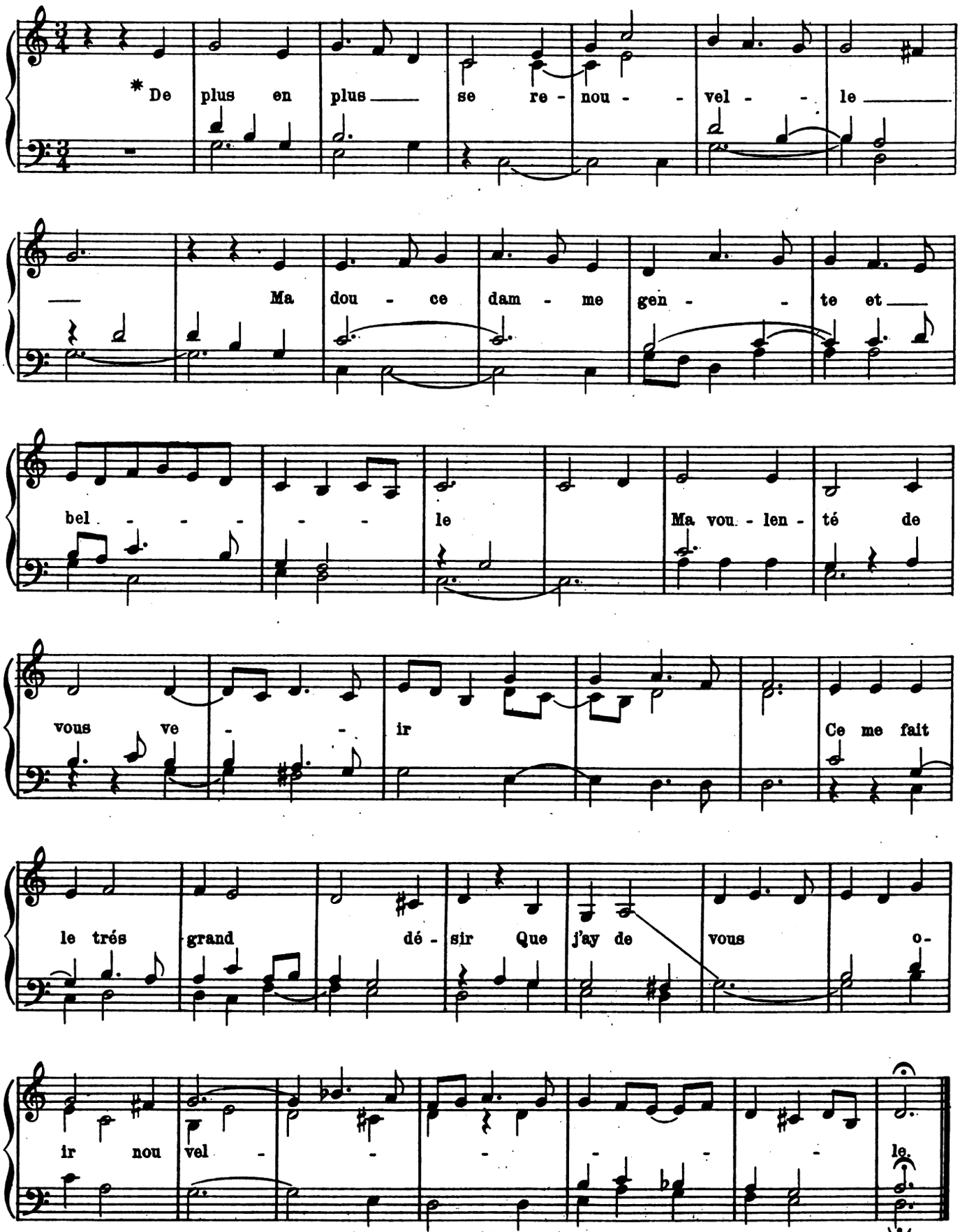
Gilles Binchois (circ. 1400-1460)

'De Plus en Plus se Renouvelle.'

(Chanson)



* The words are treated in the various voices with the greatest freedom. Further, the old manuscripts do not indicate clearly how the words are fitted to the music. Hence no attempt is here made to do this for the lower voices. [Ed.]

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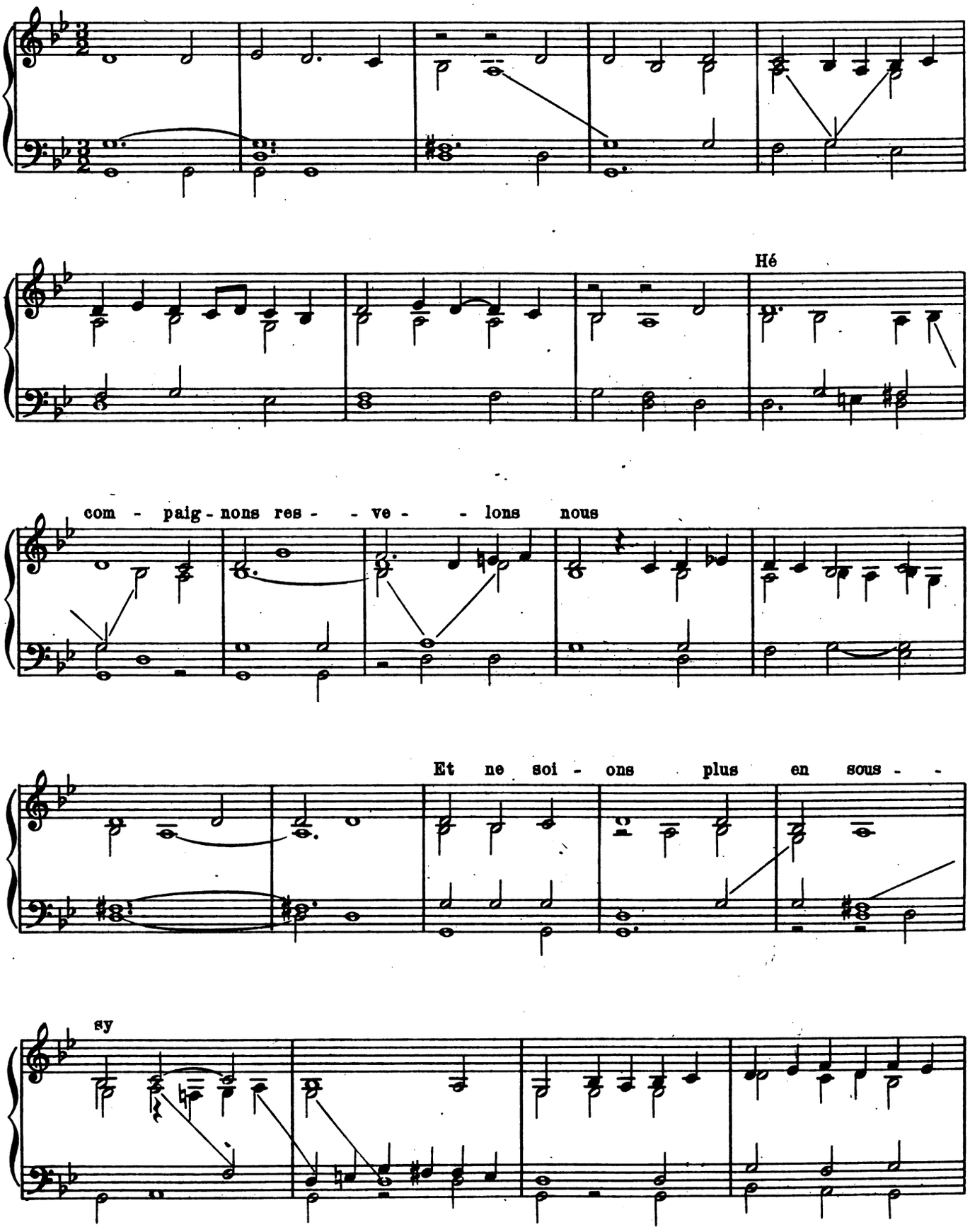
Guillaume Dufay (c1400- 1474)

Hé Compaignons Resvelons Nous



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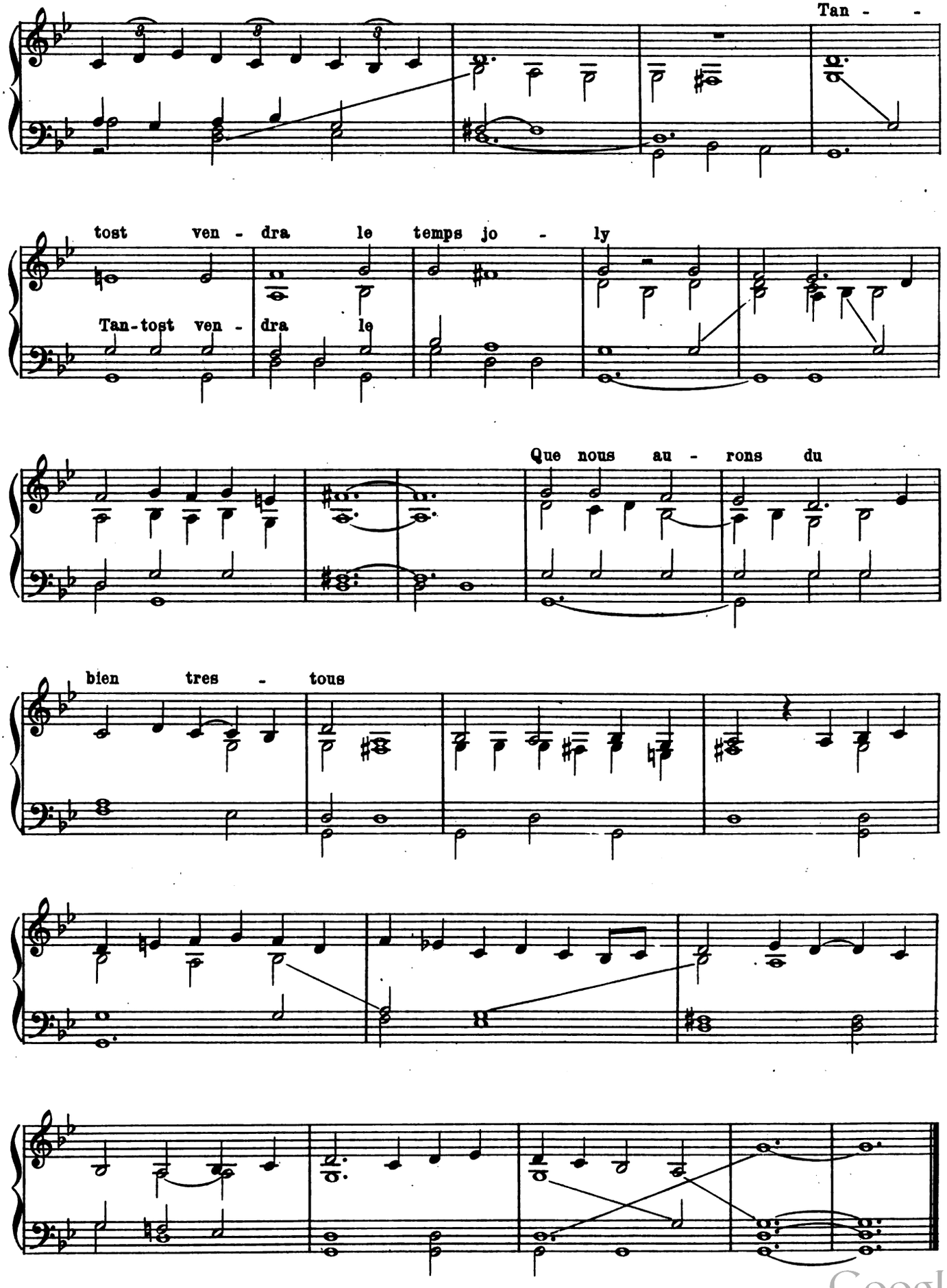

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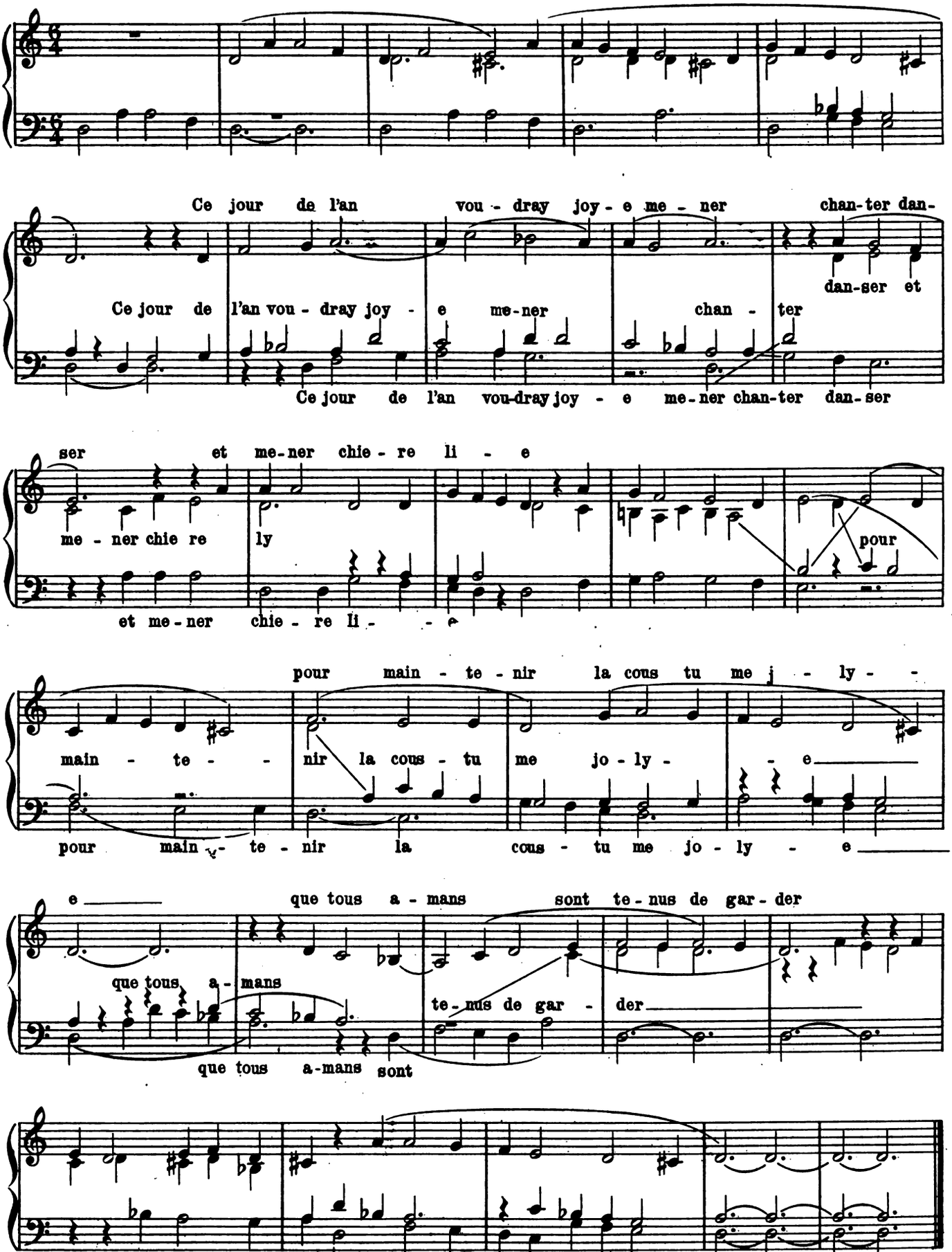
Guillaume Dufay

Ce Jour de l'An



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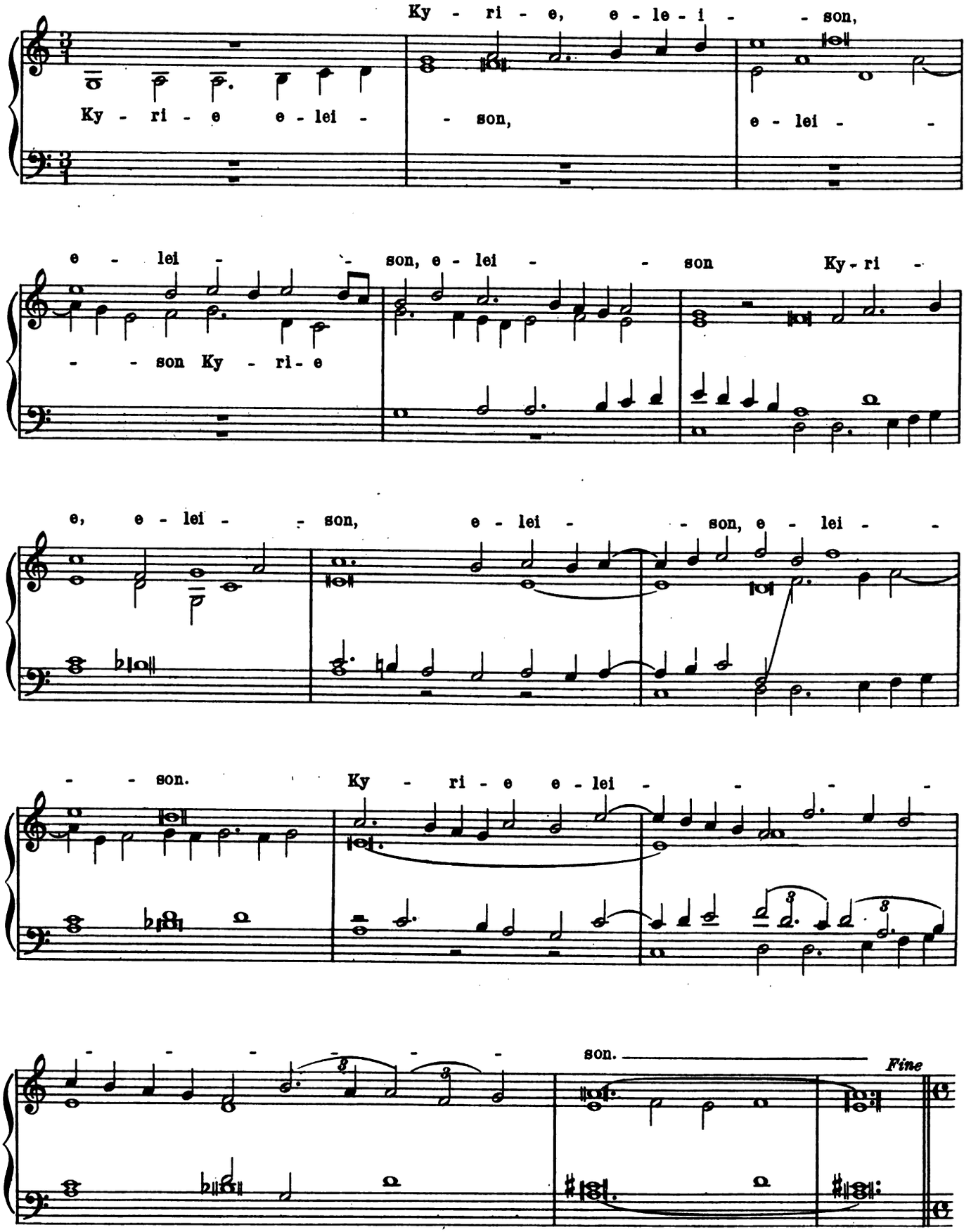
Jan Okeghem (ca. 1430–1495)

Kyrie und Christe



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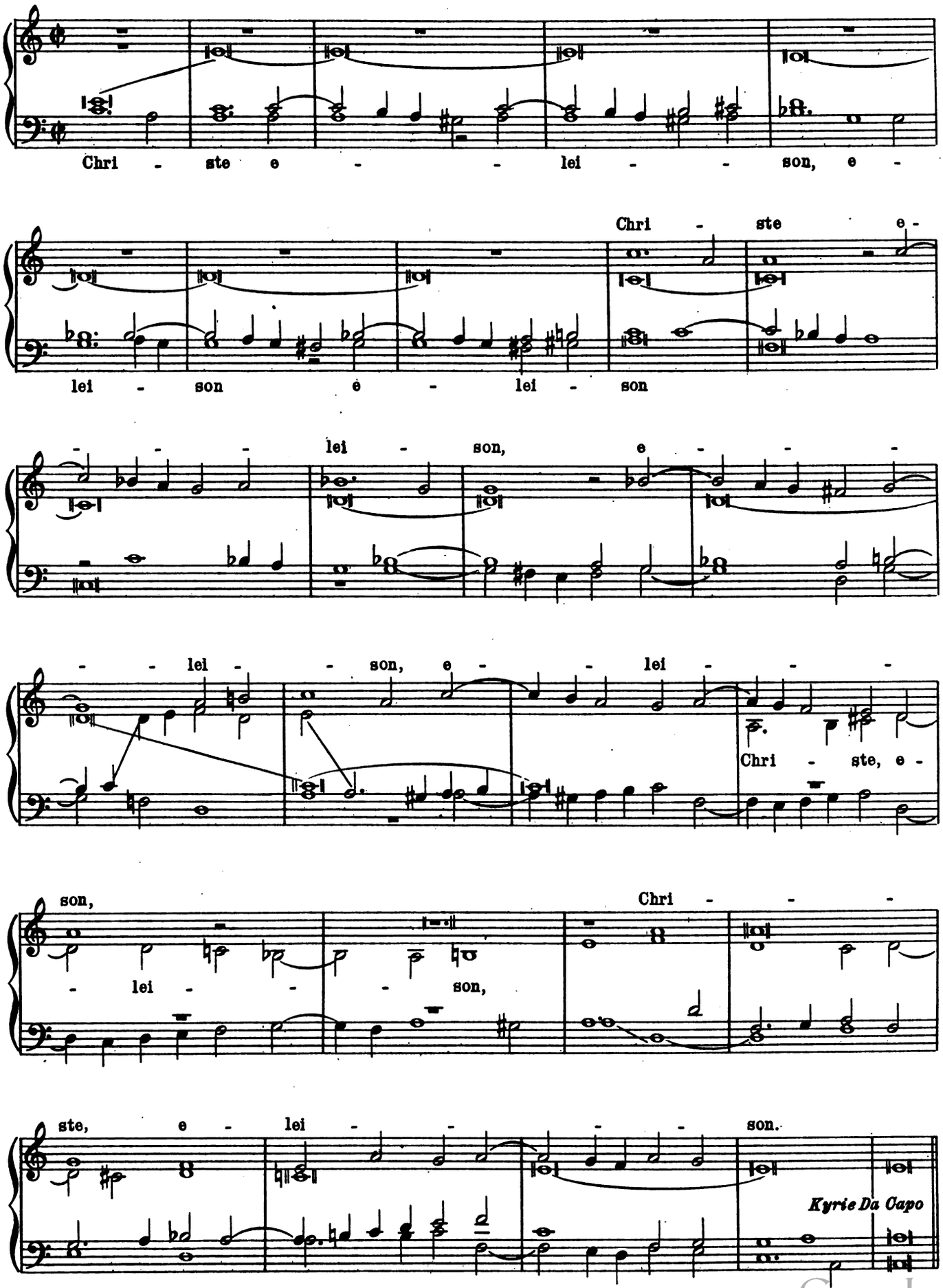

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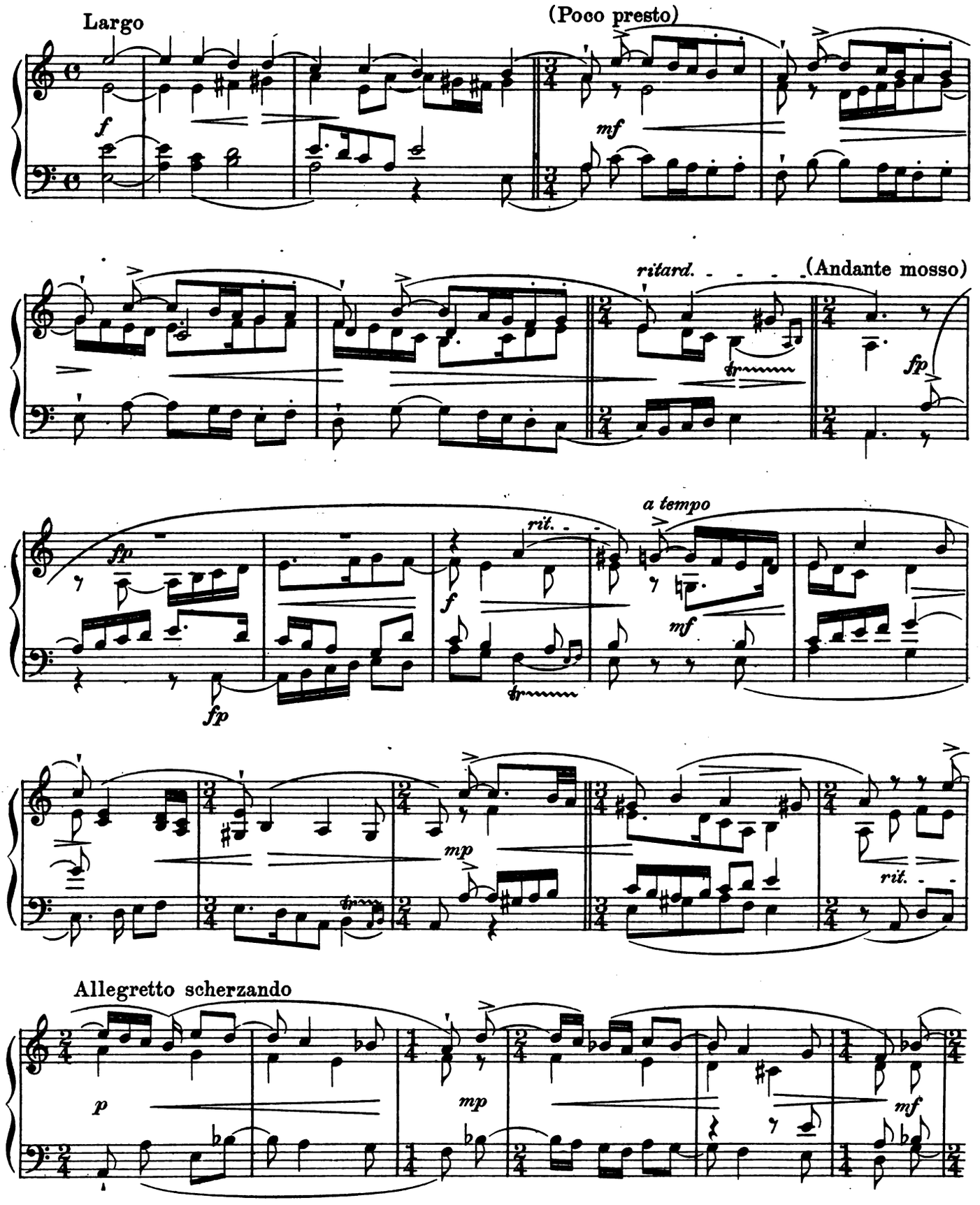
Heinrich Isaak (c. 1440 - 1517)

Sinfonia "La Morra"



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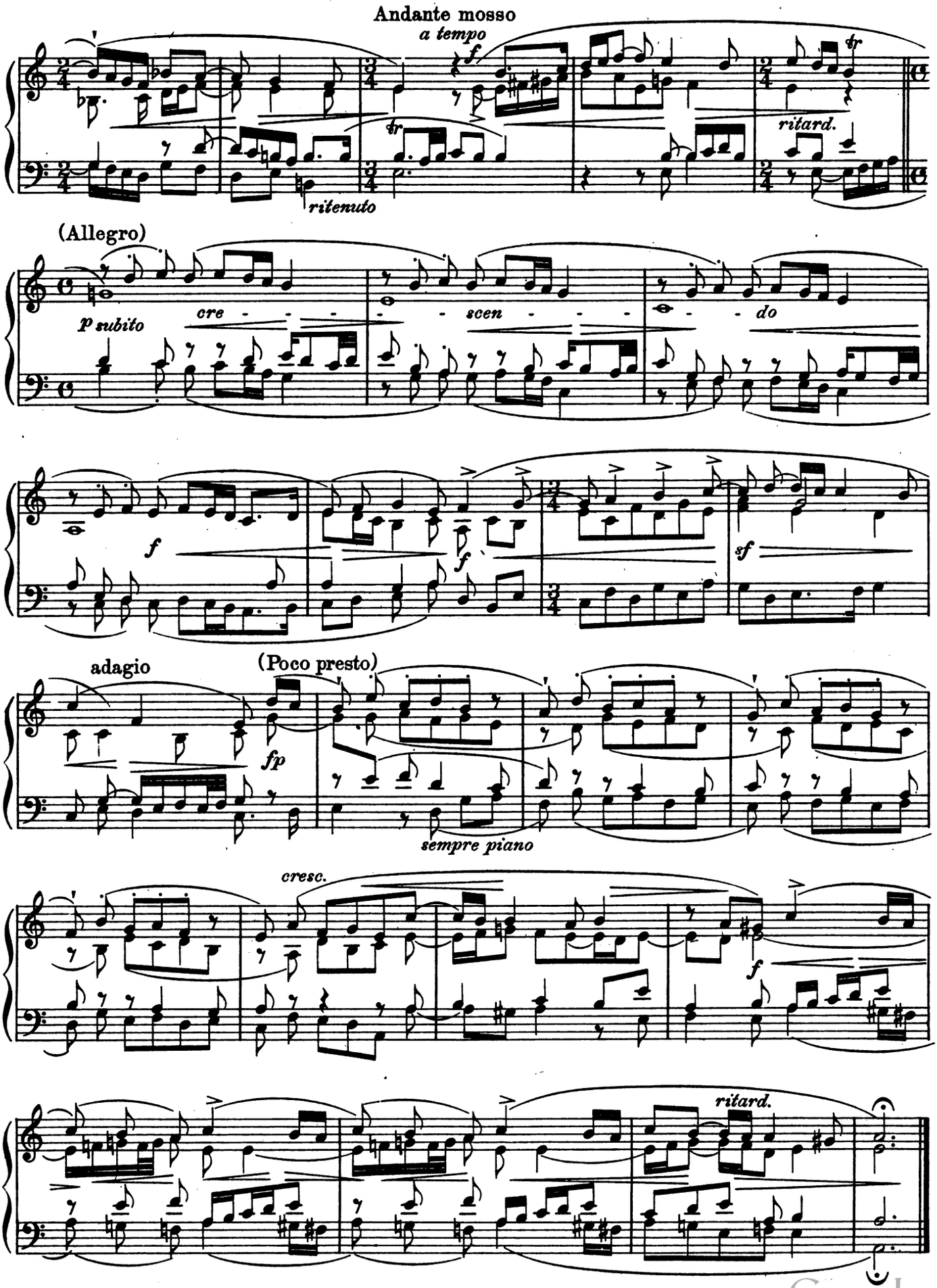

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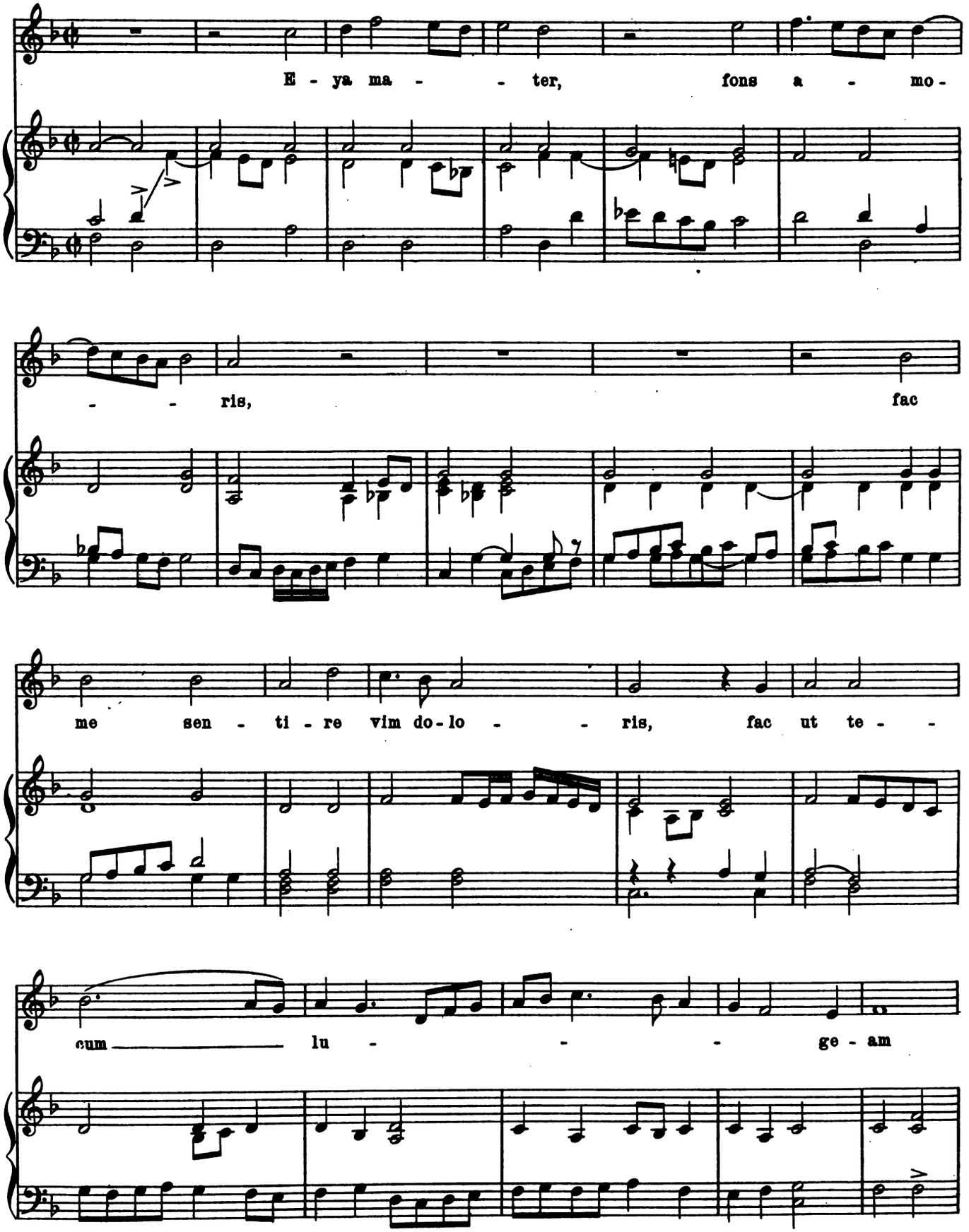
Josquin des Prés (c.1445-1521)

Stabat Mater



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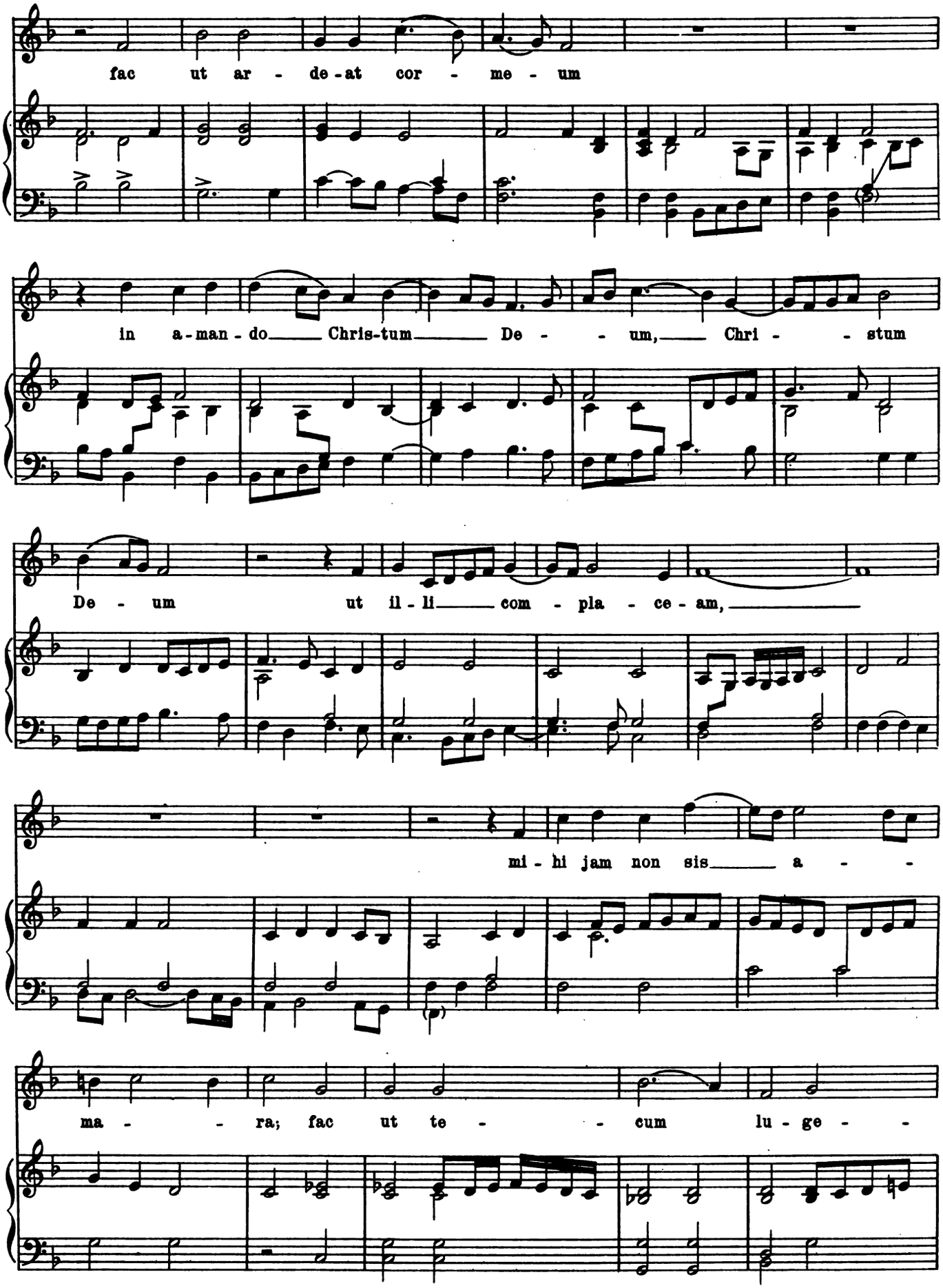

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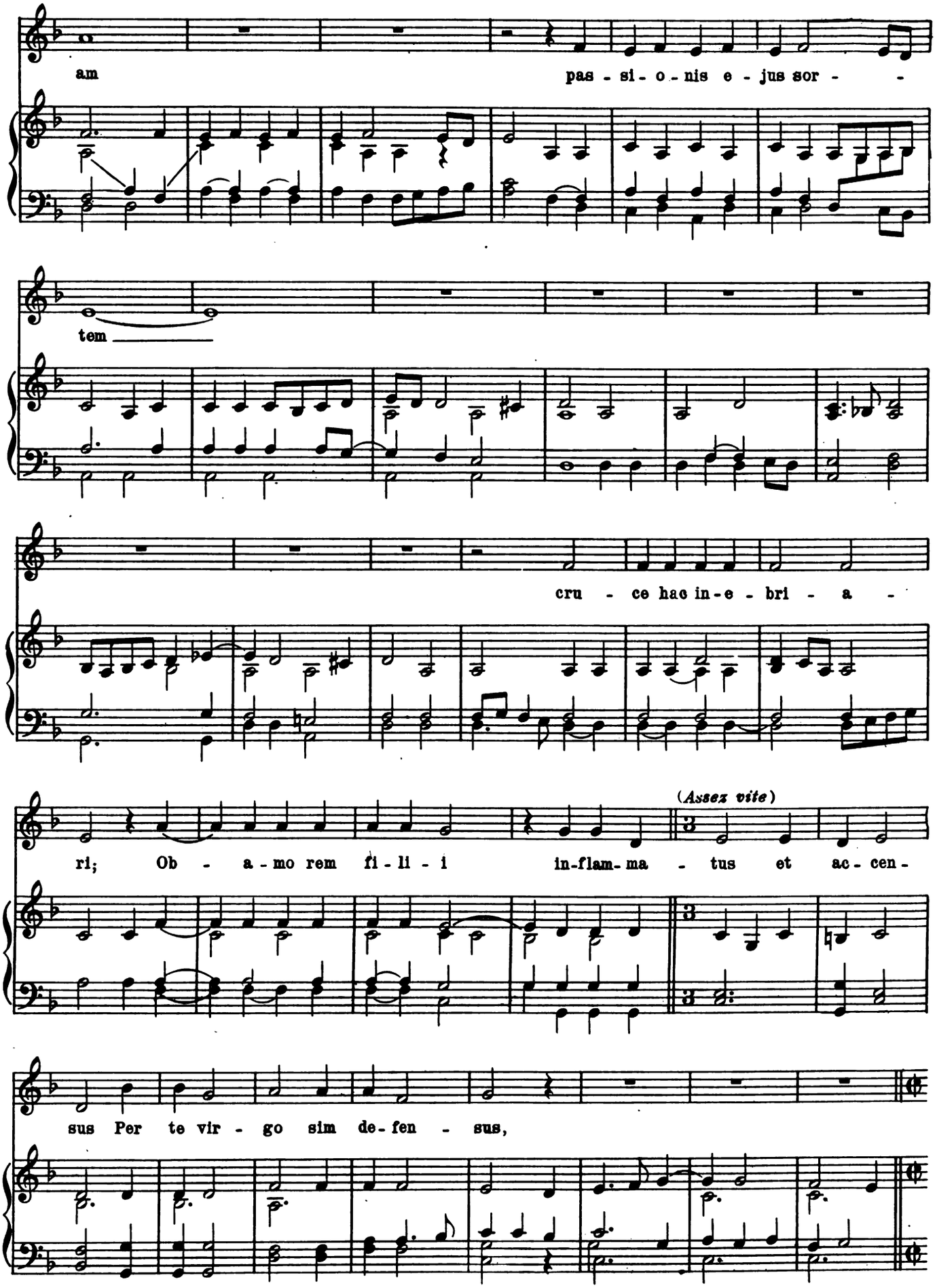

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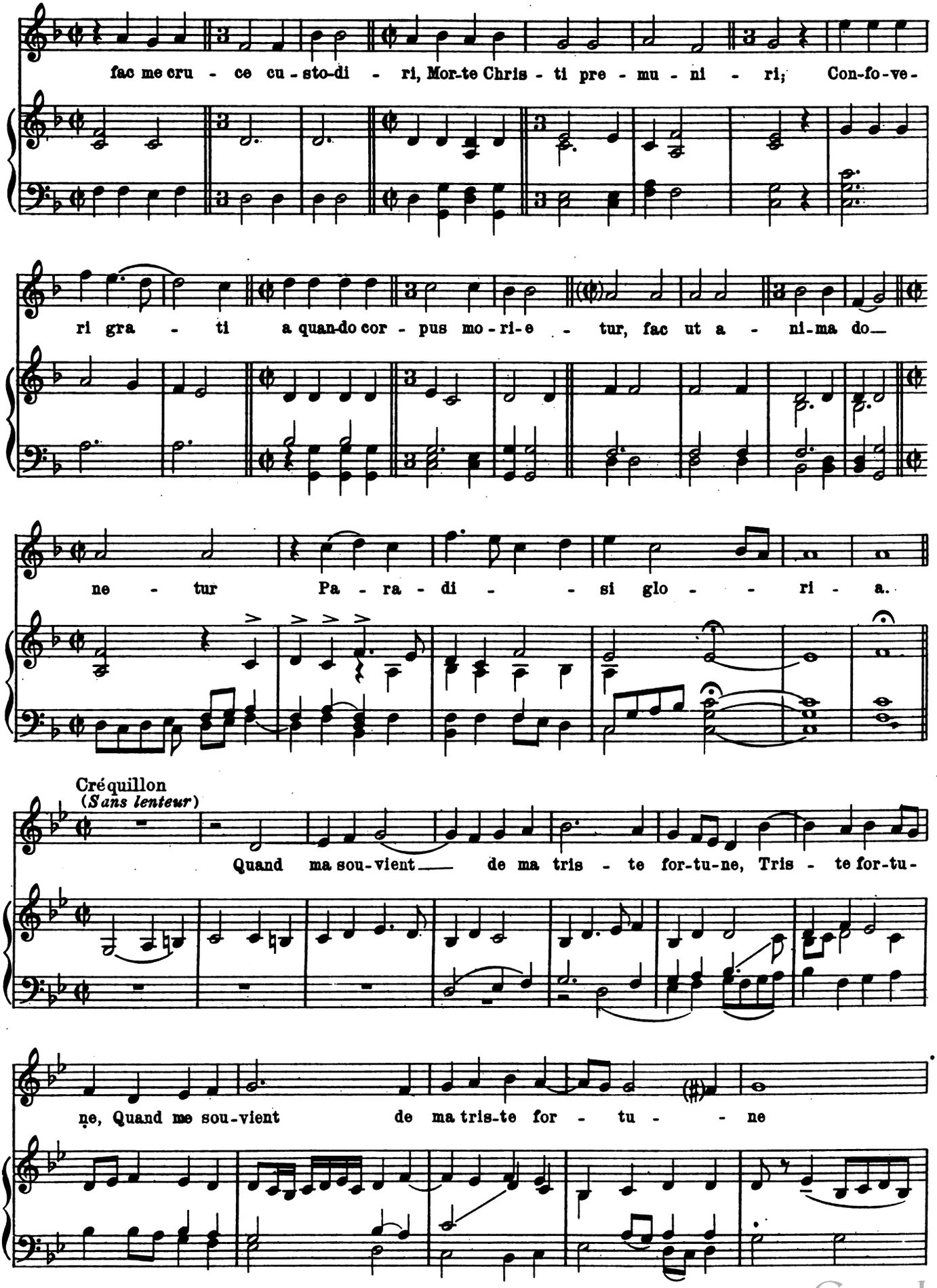

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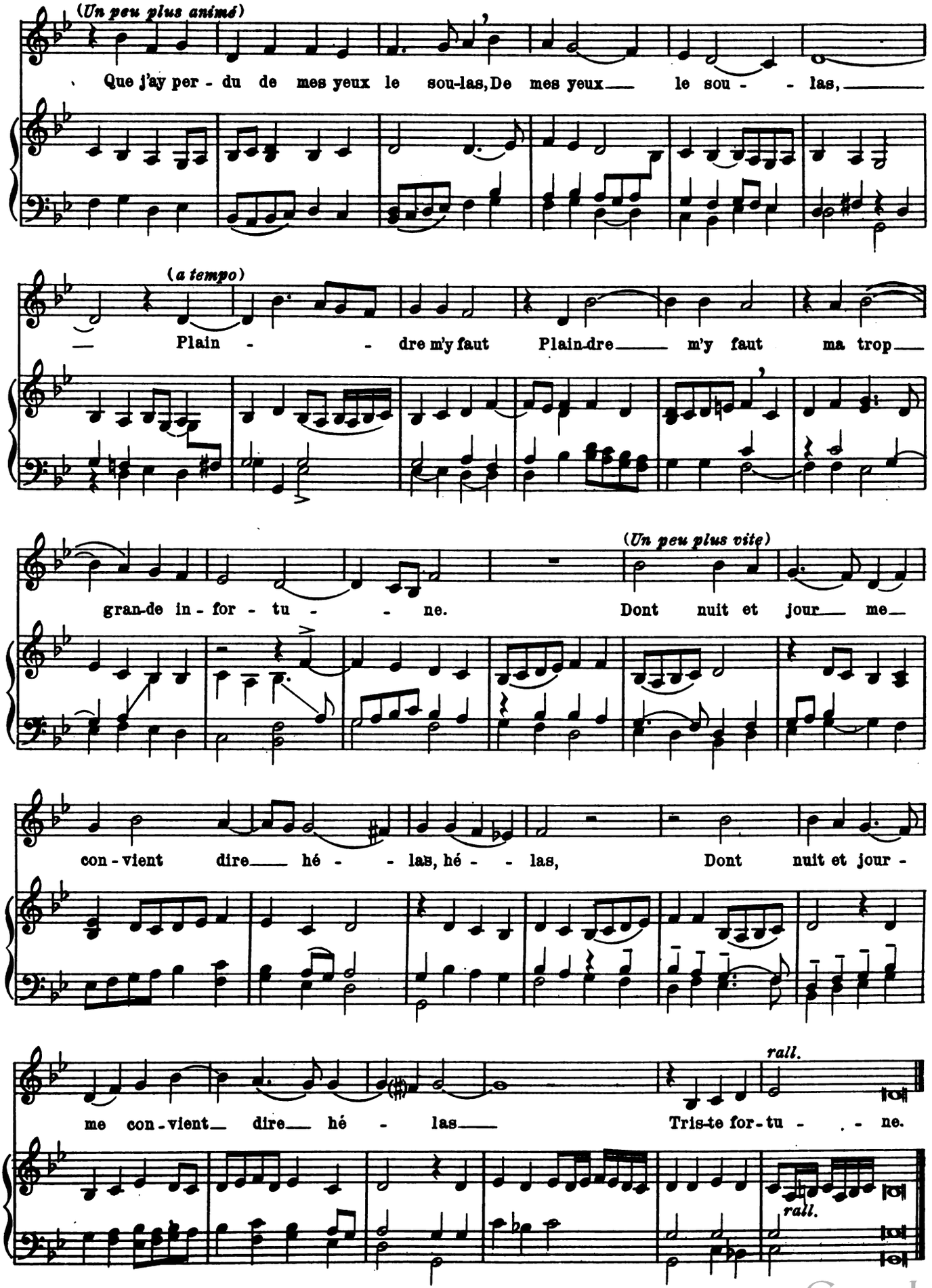

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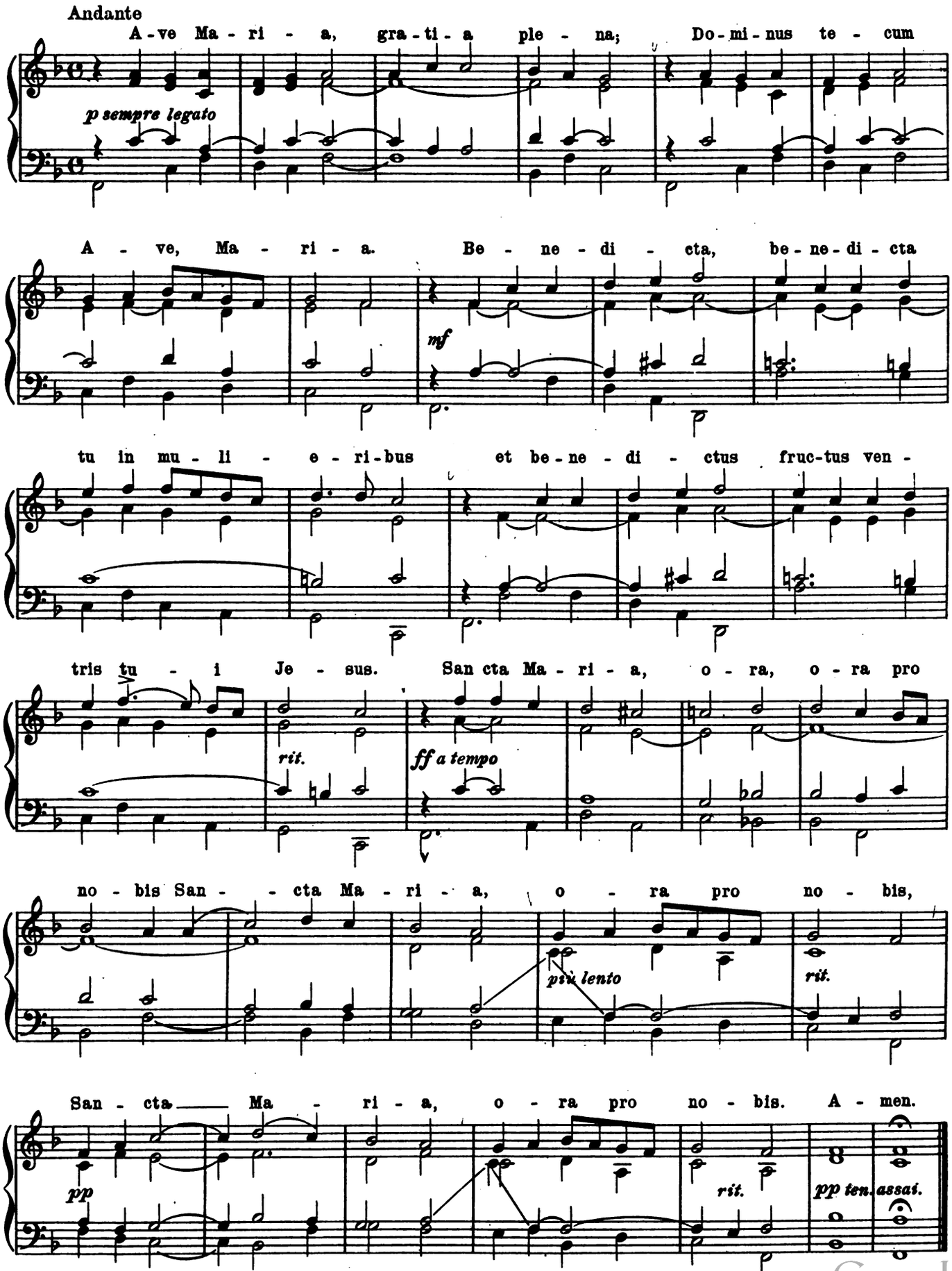
Jacques Arcadelt (1514–c.1560)

Ave Maria



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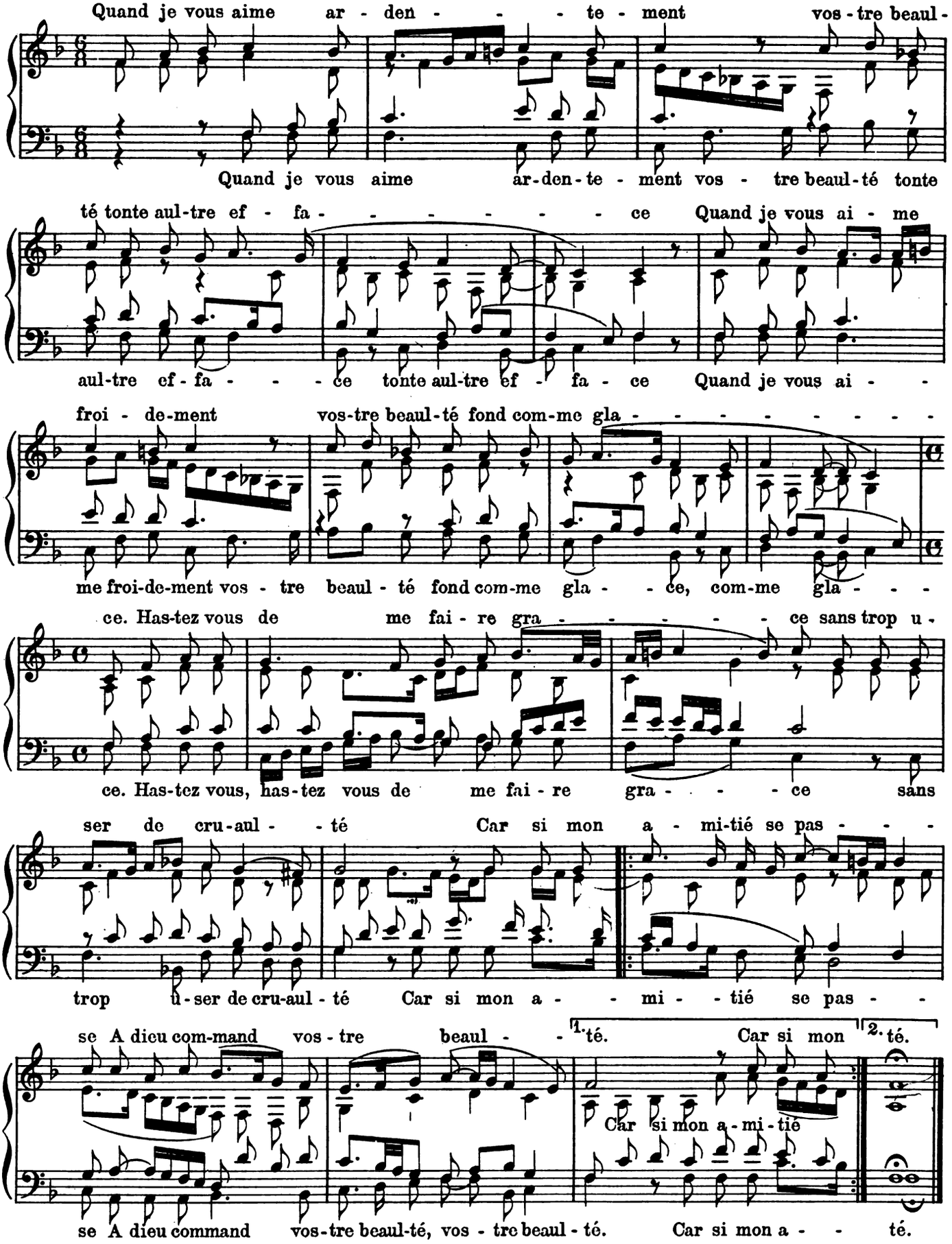
Jacques Arcadelt (1514 - c. 1560)

Four-part Chanson (Text by Cl. Marot)



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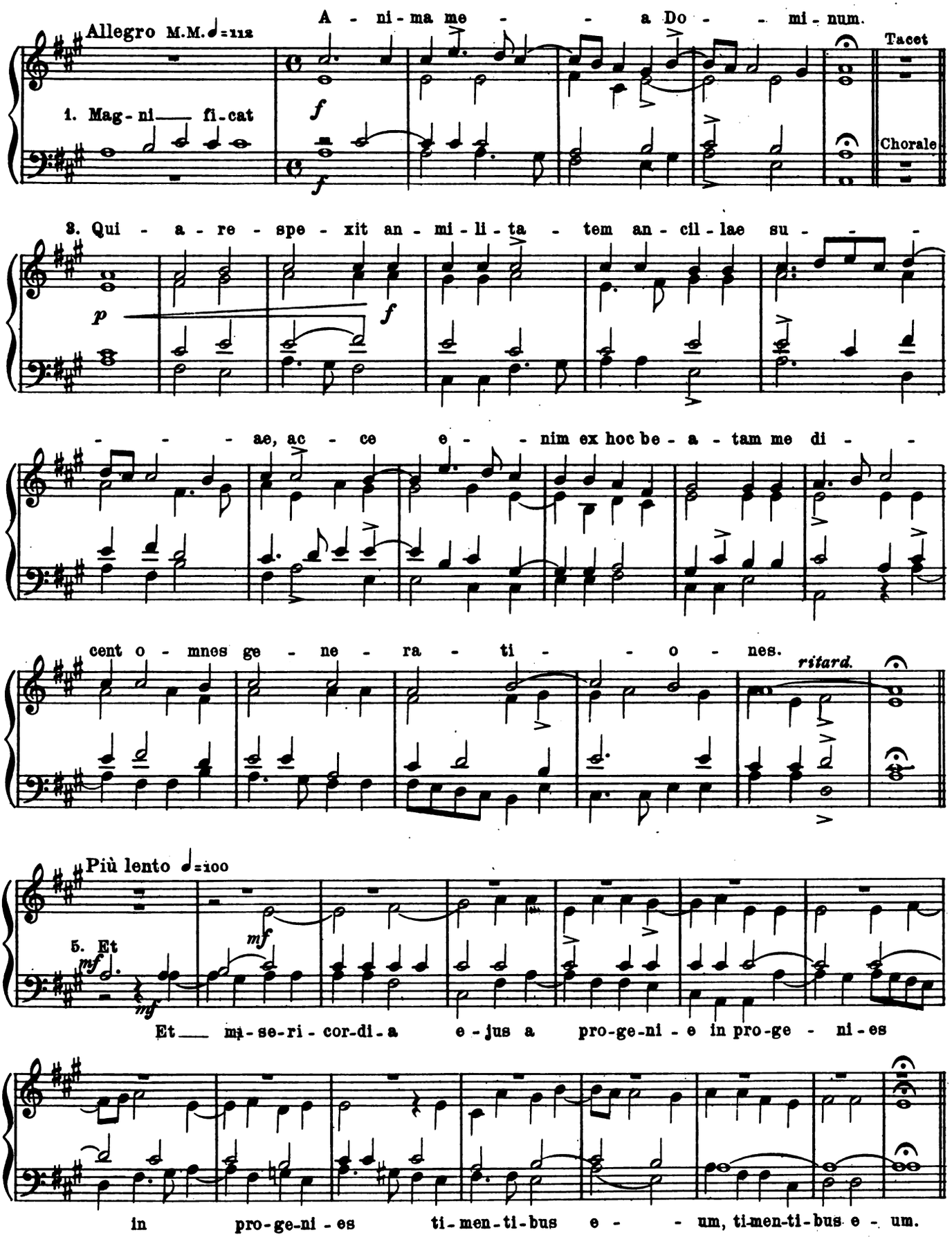
Adrian Willaert (1527-1562)

*Magnificat



*Alternating with Chorale in the Sixth Mode.

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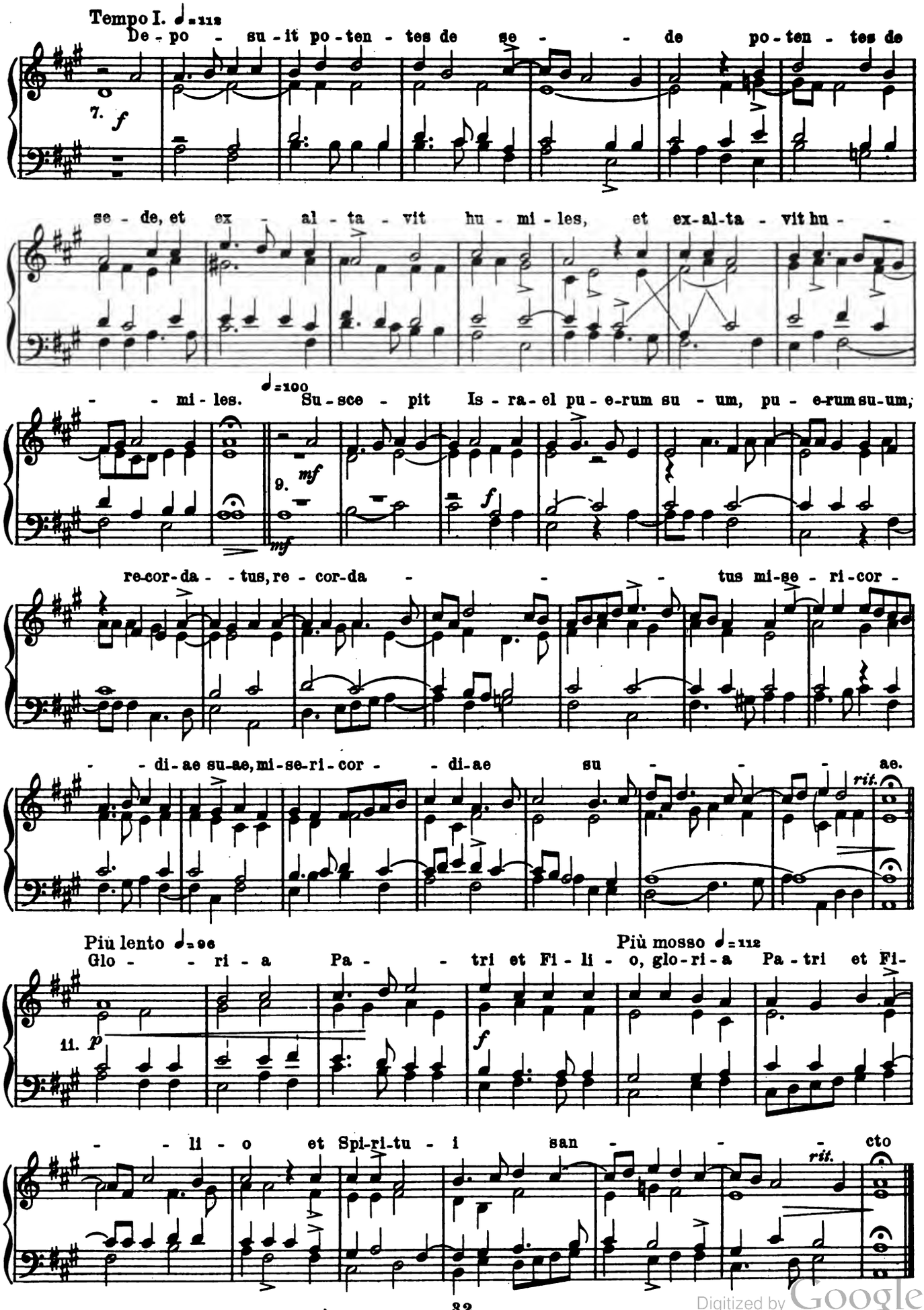

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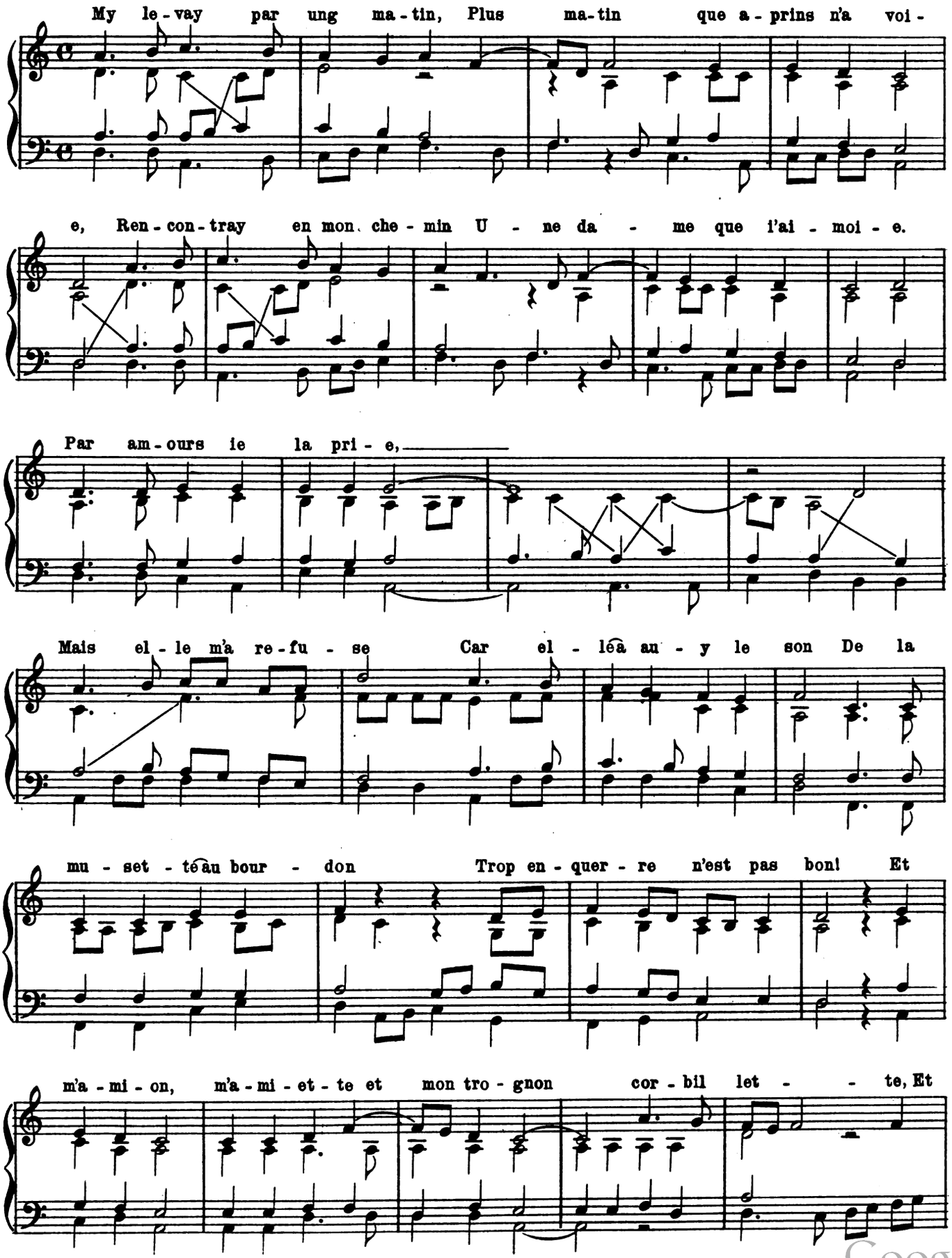
Clement Jannequin (1529-1559)

Chanson "My levay par ung matin"



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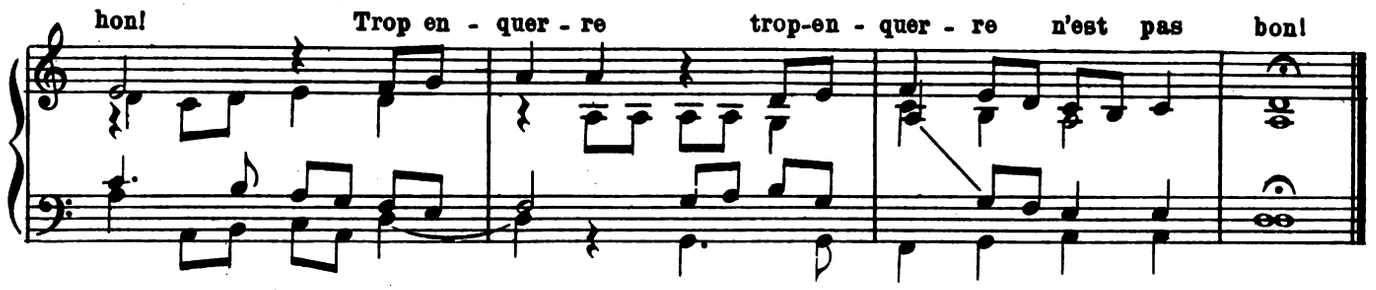
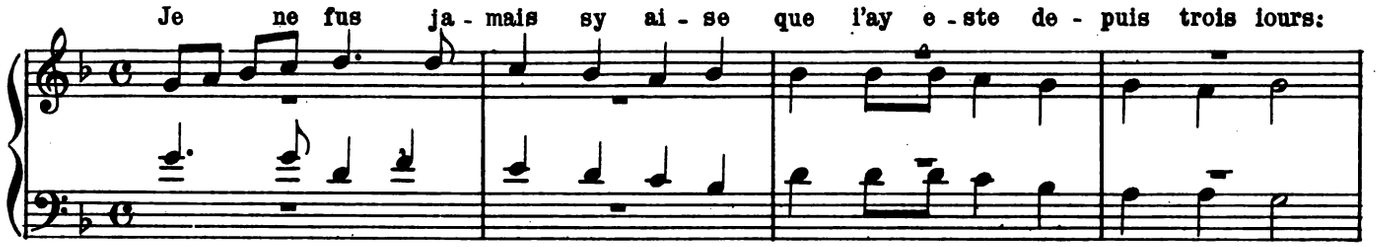
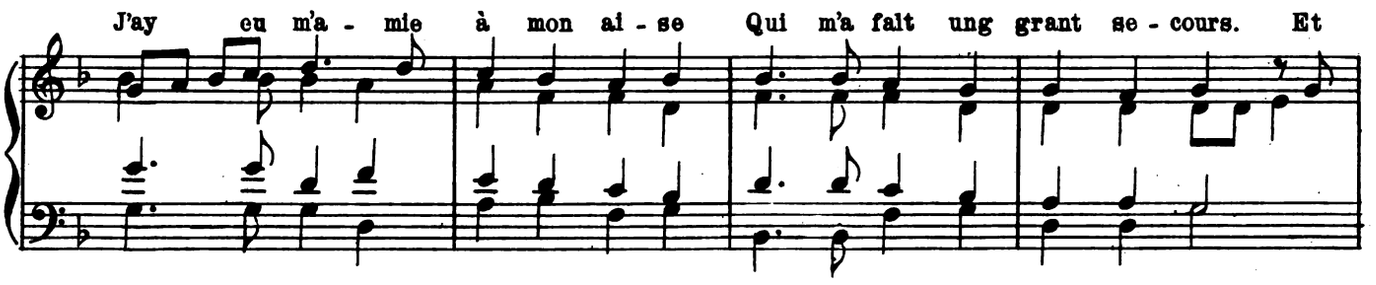
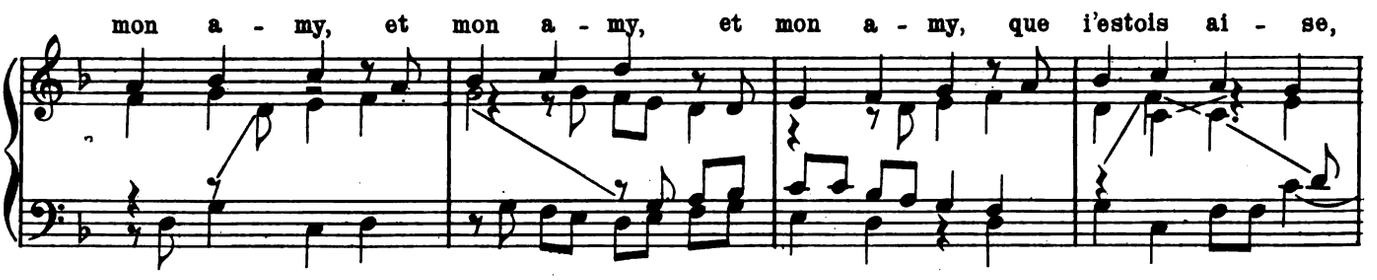


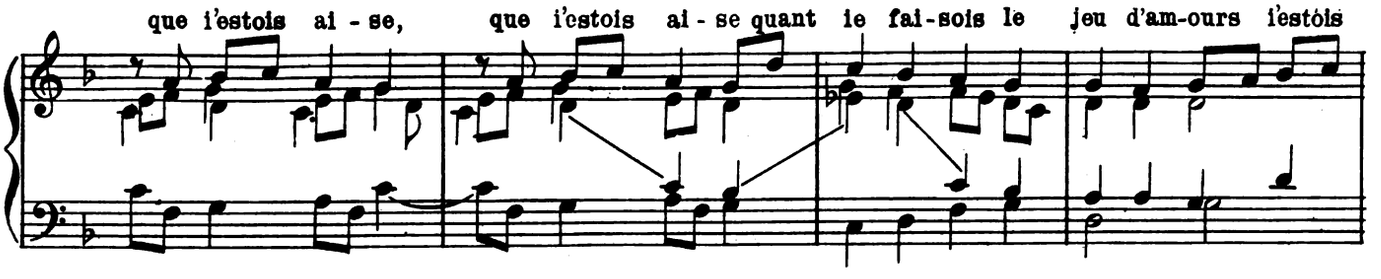
Clement Jannequin

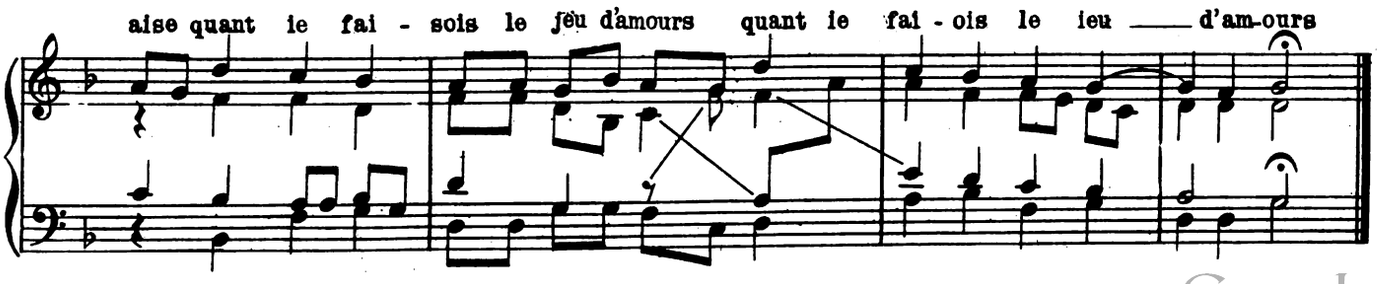
Chanson "Je ne fus jamais"











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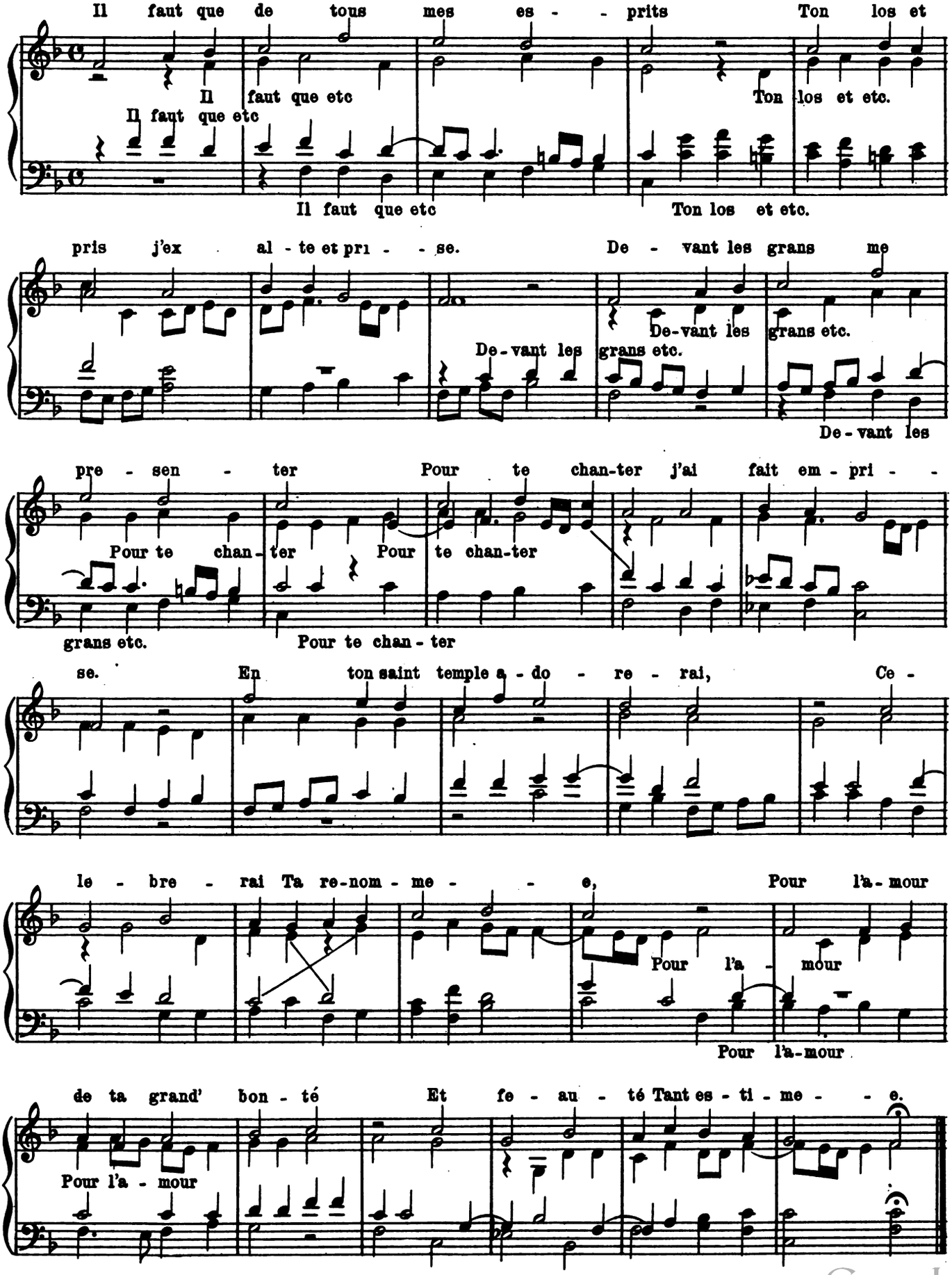
Claude Goudimel (c.1505-1572)

Psaume CXXXVIII

Text by
Clement Marot



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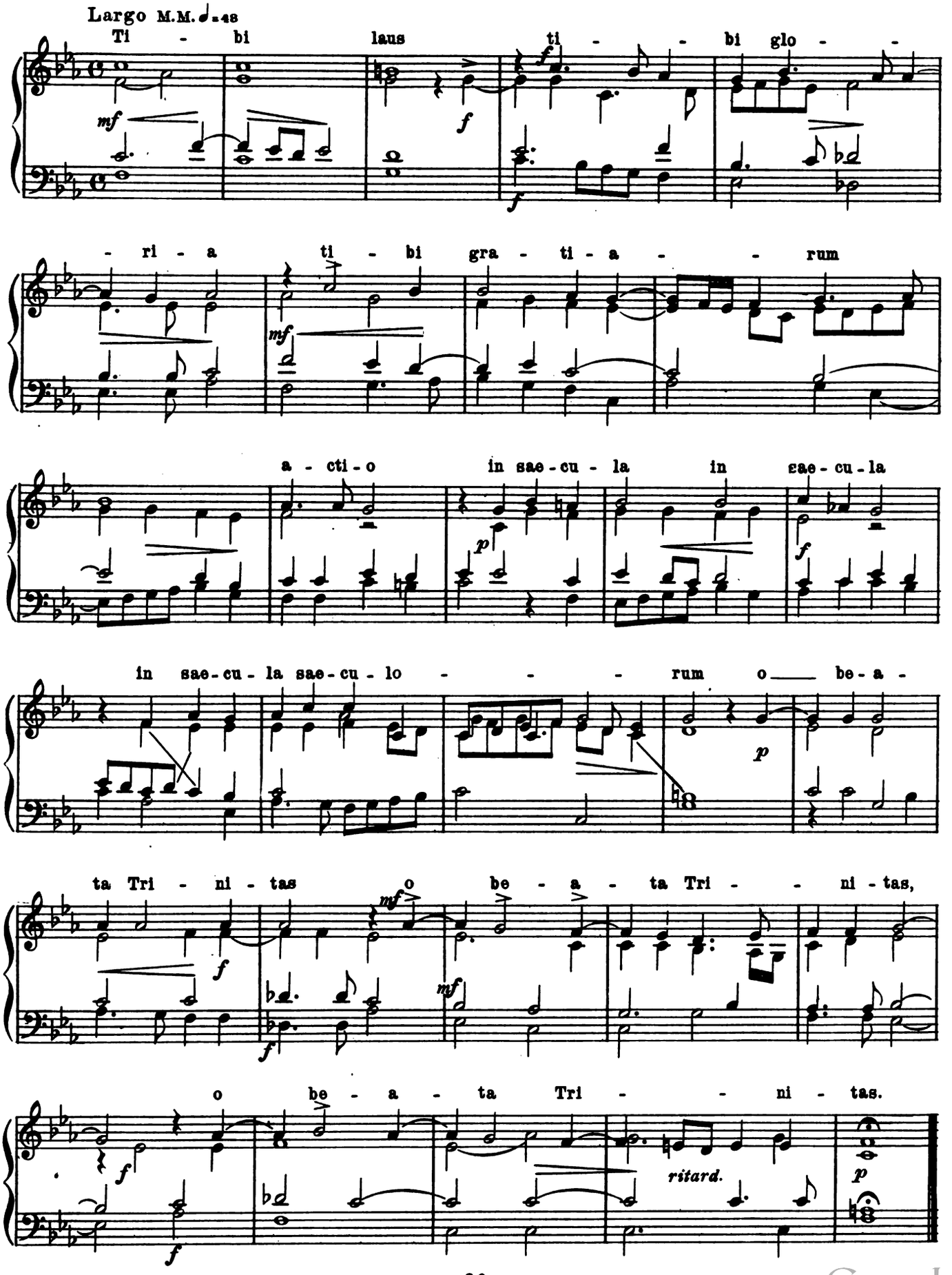
Orlando di Lasso (1532-1594)

Tibi Laus



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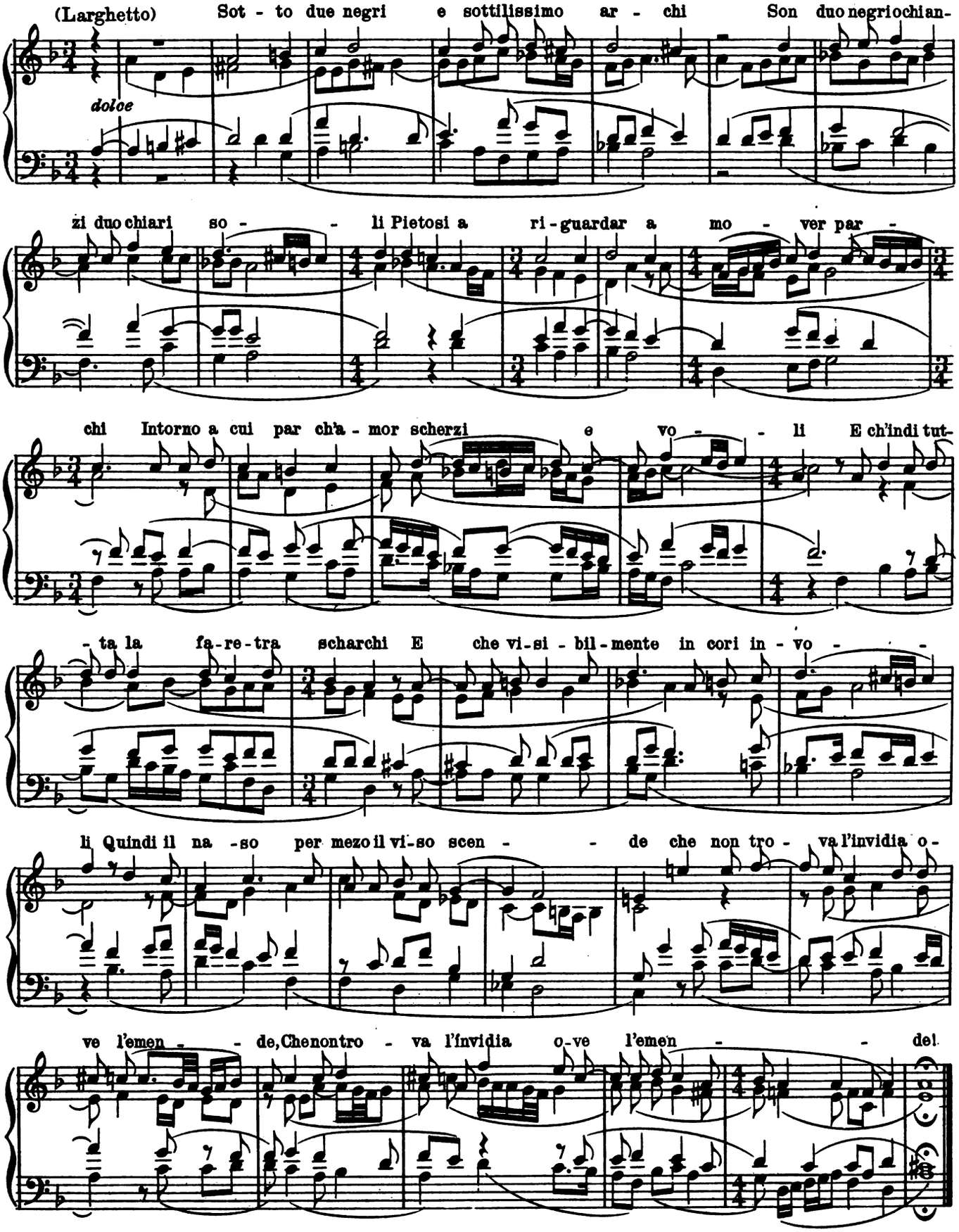
Orlando di Lasso (1532–94)

Four part Madrigal

(Text by Ariosto)



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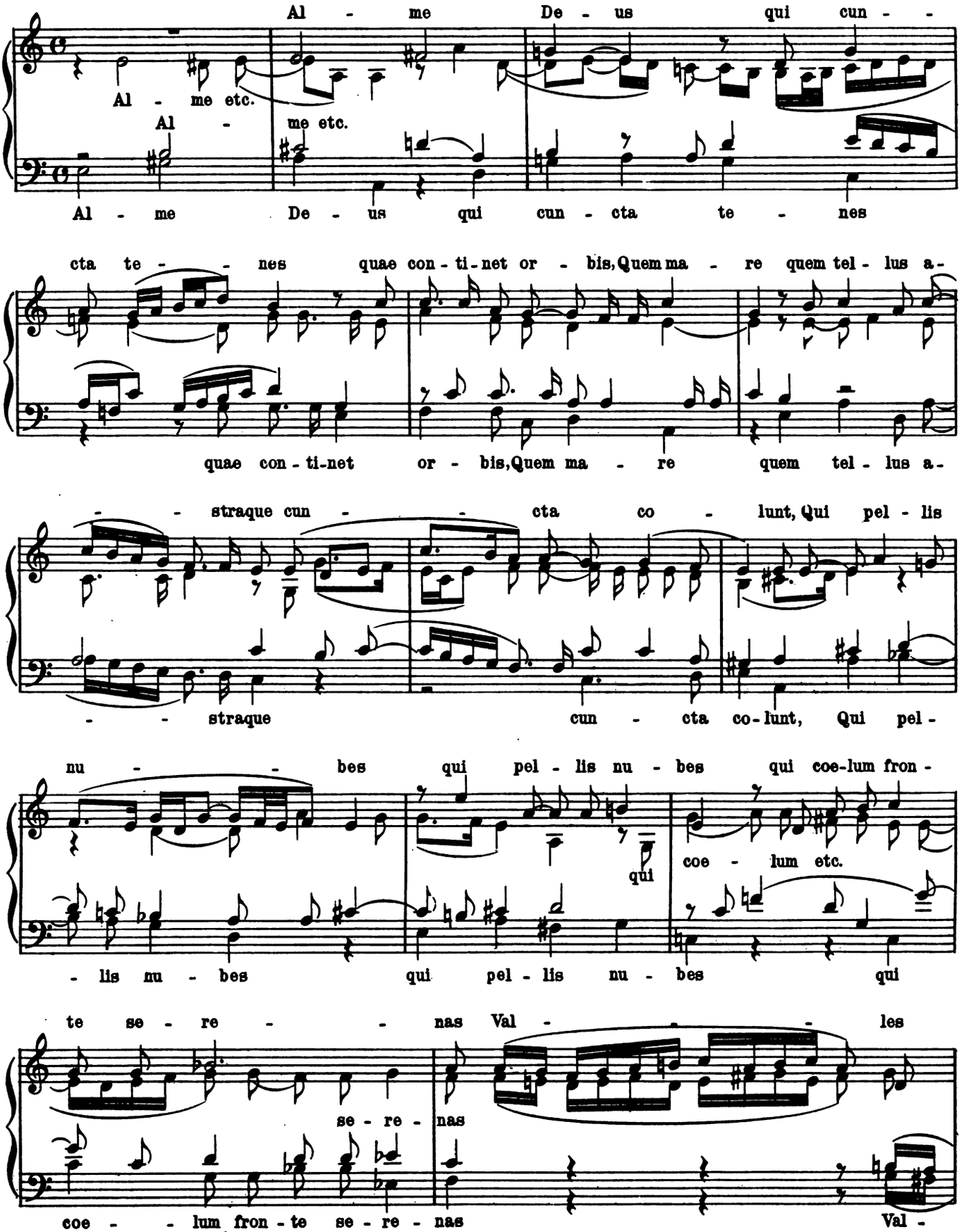
Orlando di Lasso

Four-part Hymn



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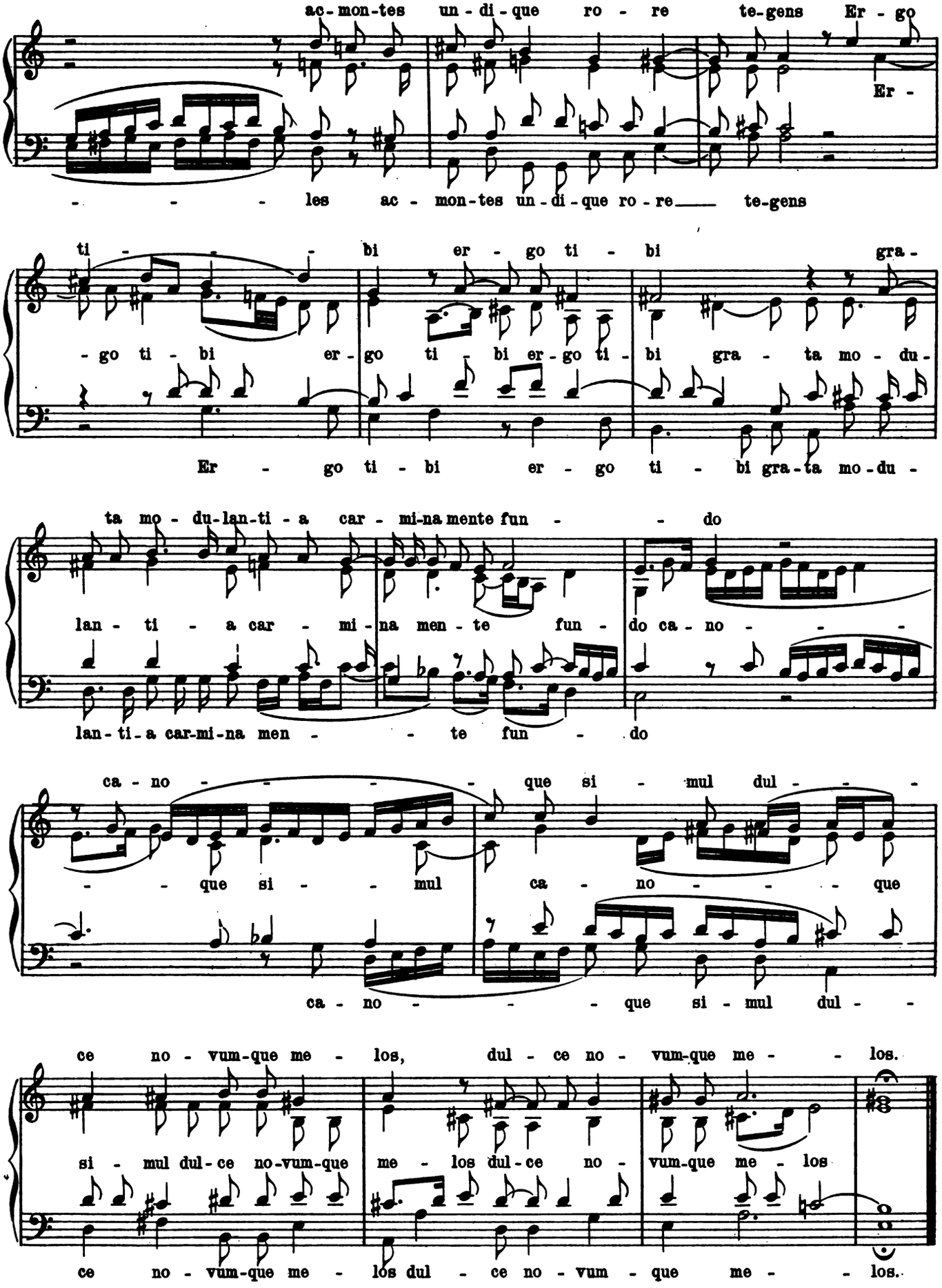

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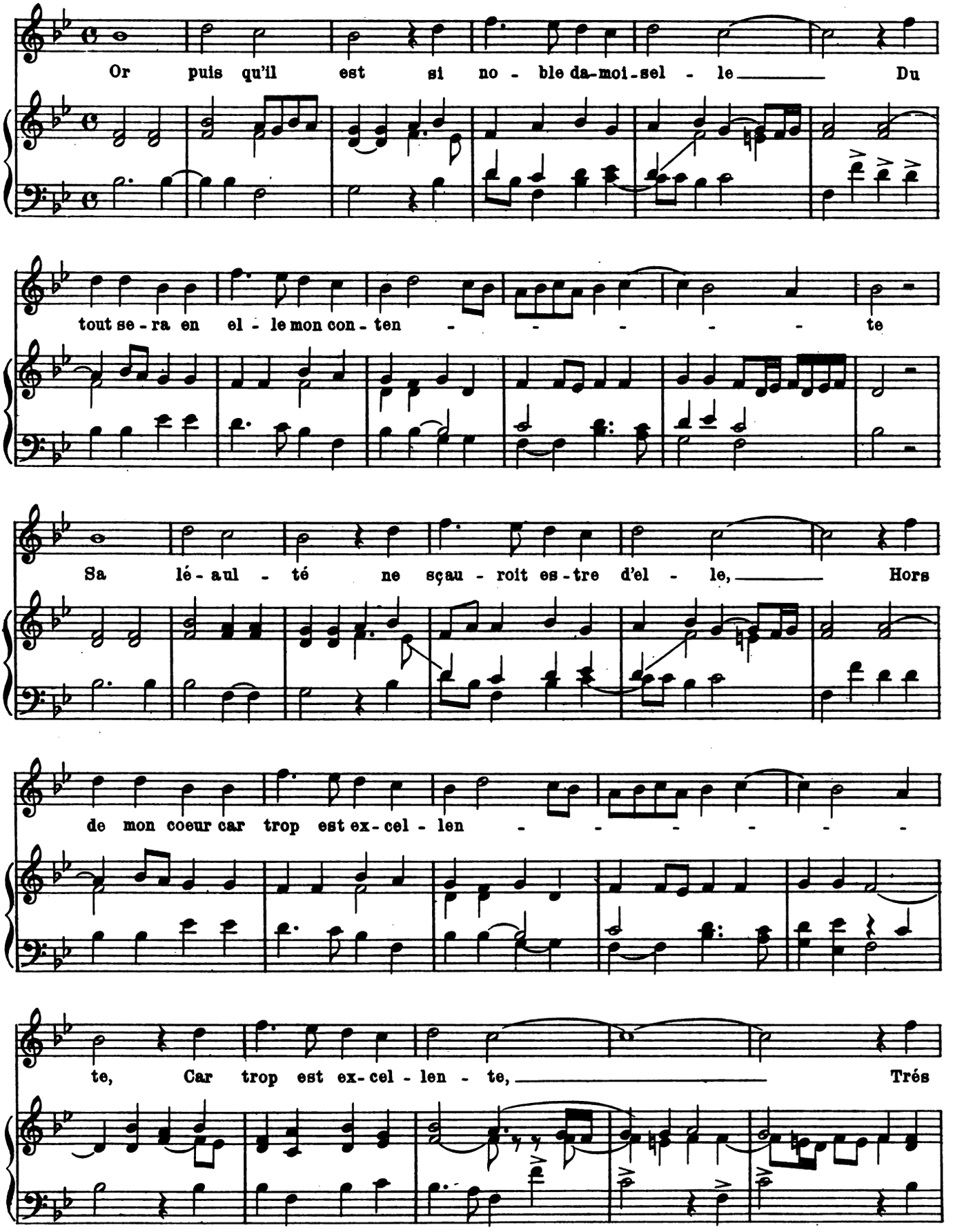
Clemens non Papa (circ. 1475-1550)

Chanson: "Or puis qu'il est"



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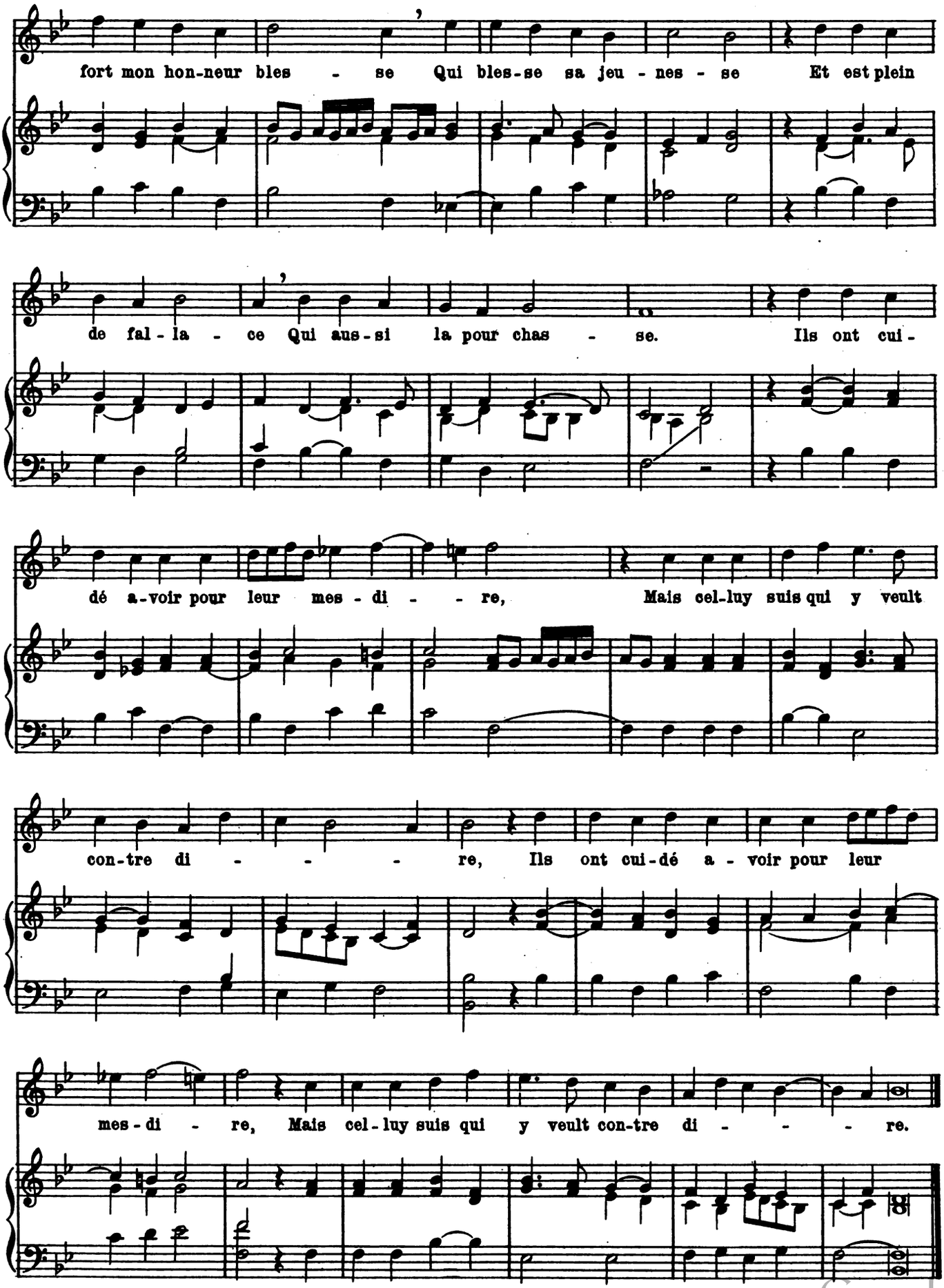

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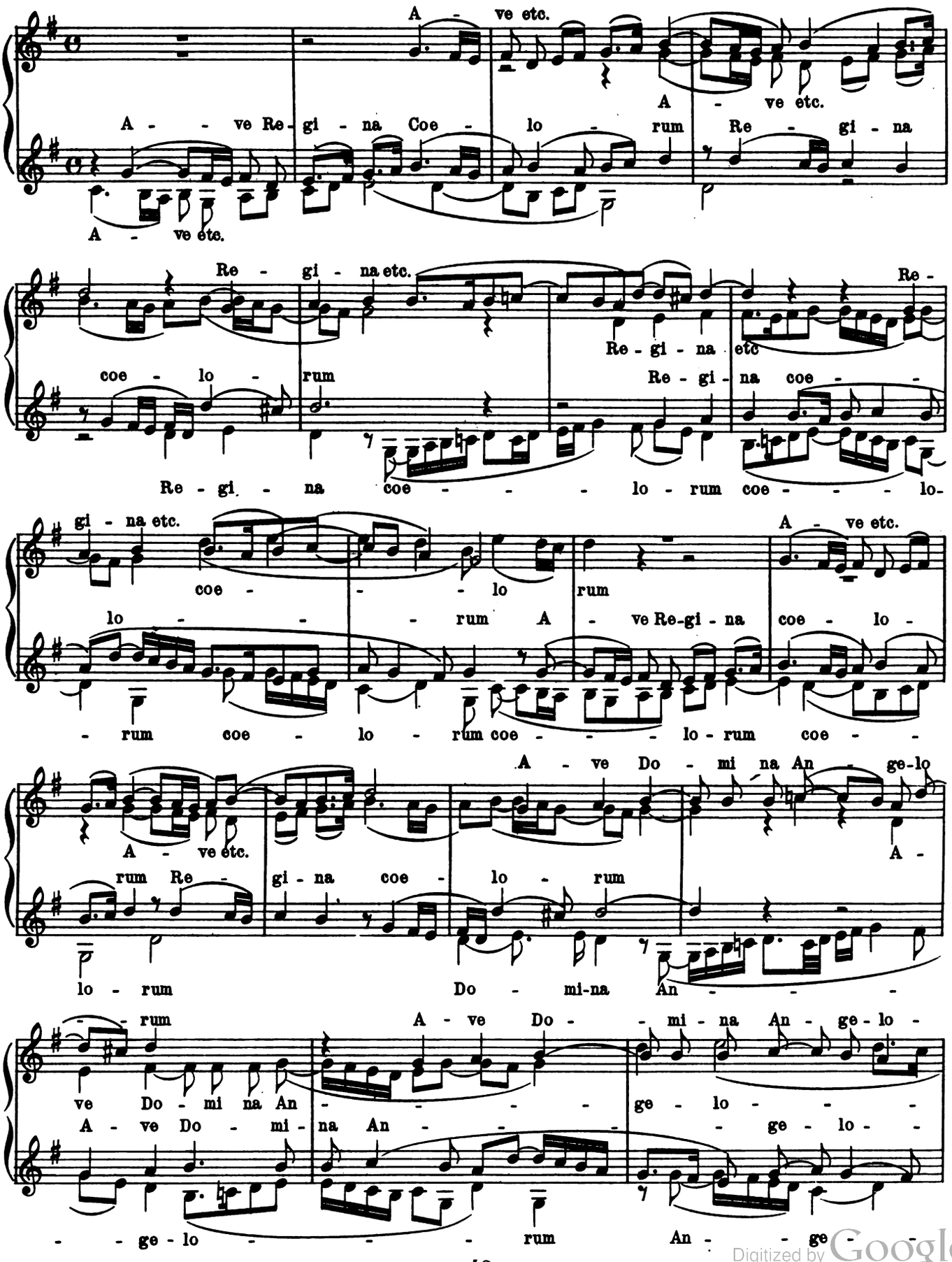
Giovanni Pierluigi da Palestrina (1526–94)

Ave Regina Coelorum

for 4 Women's Voices



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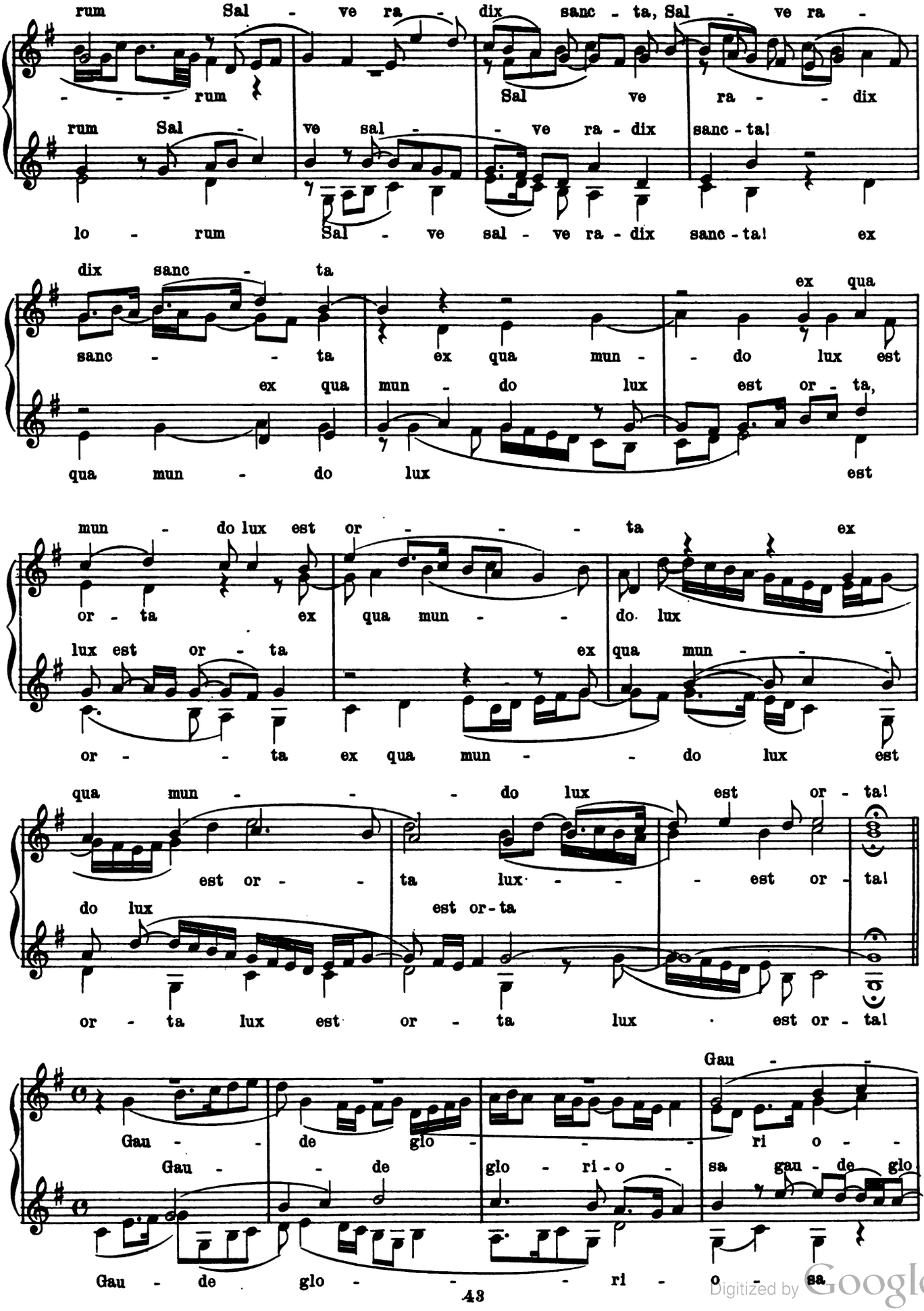

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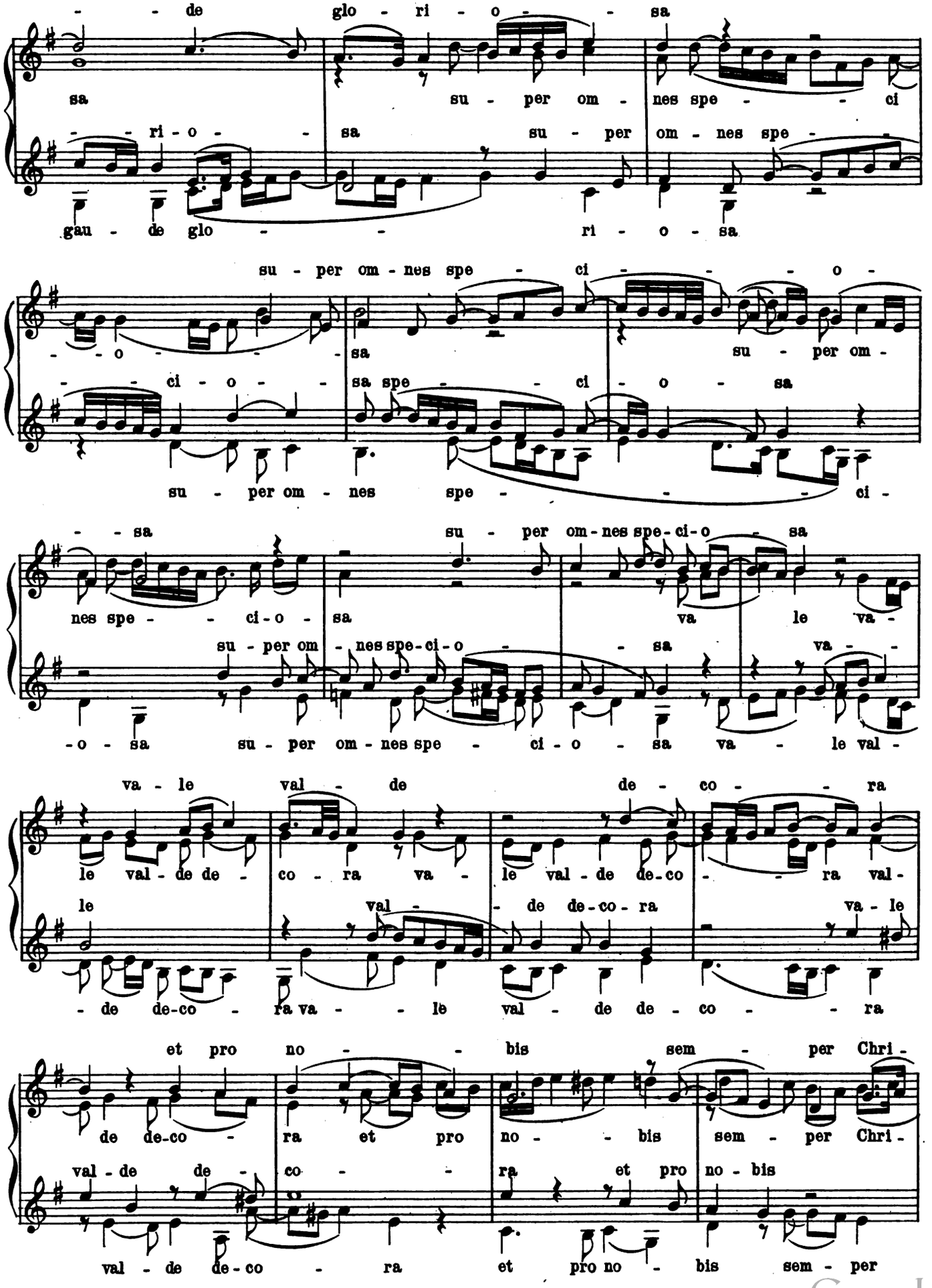

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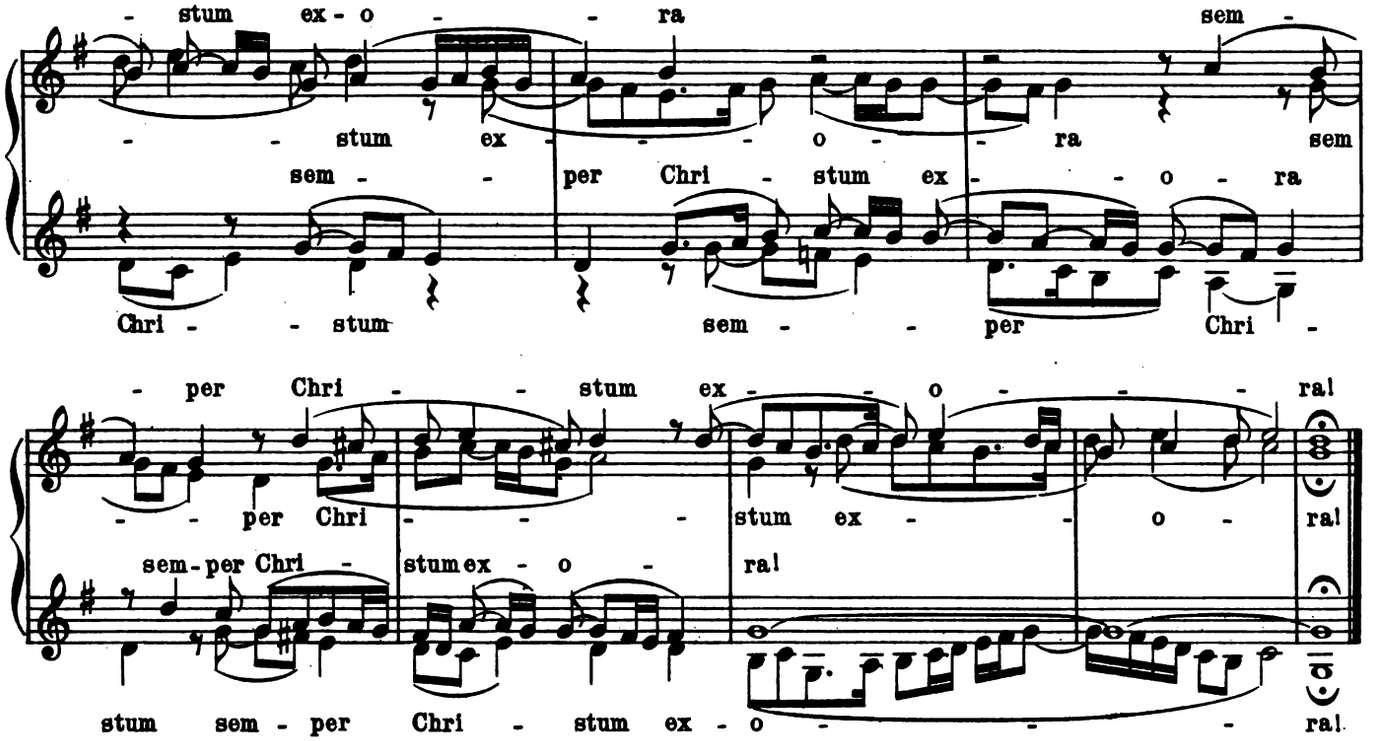
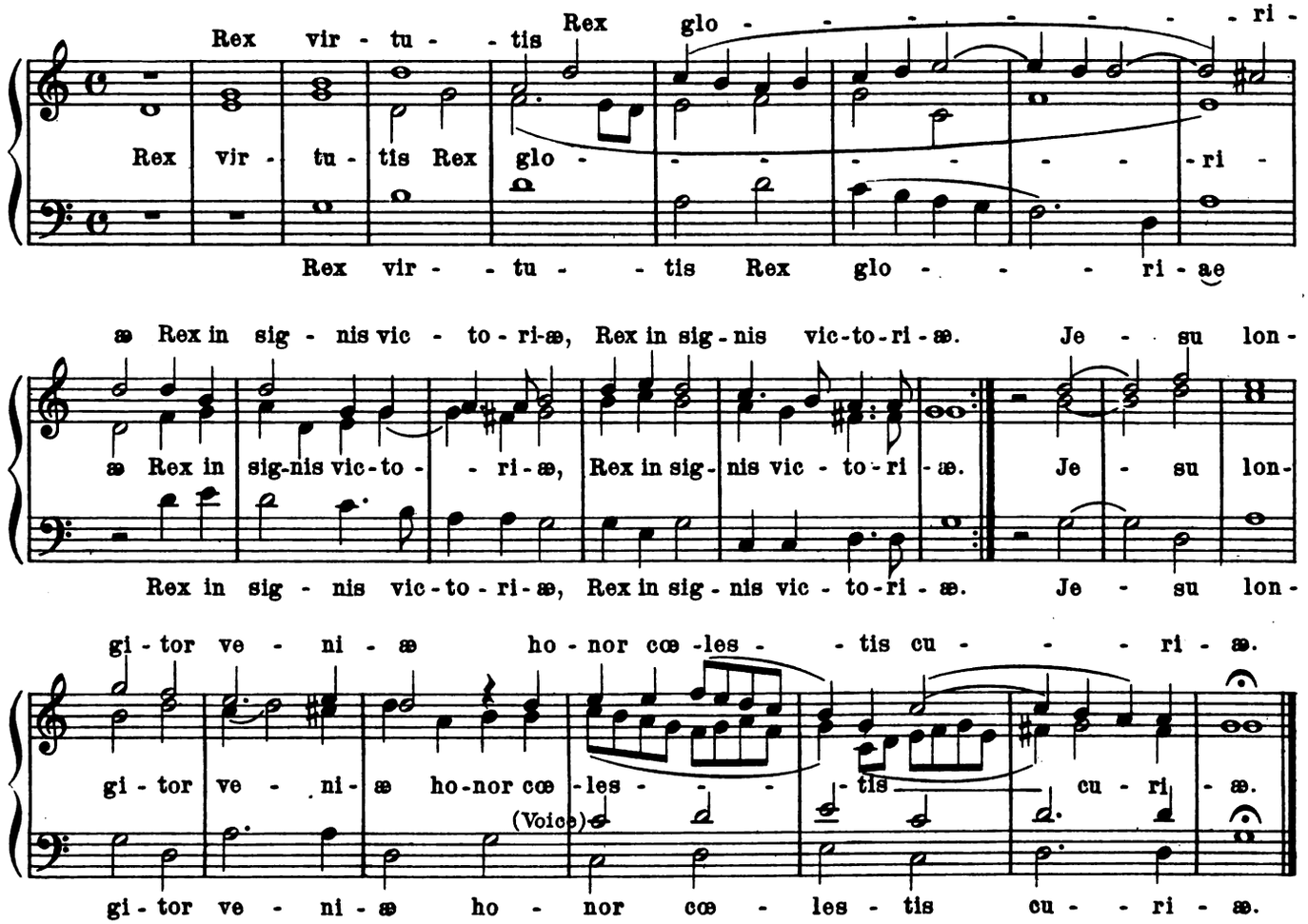


Palestrina (1526 - 1594)

Rex Virtutis



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SECTION TWO

THE BEGINNINGS OF OPERA, 1581-1750

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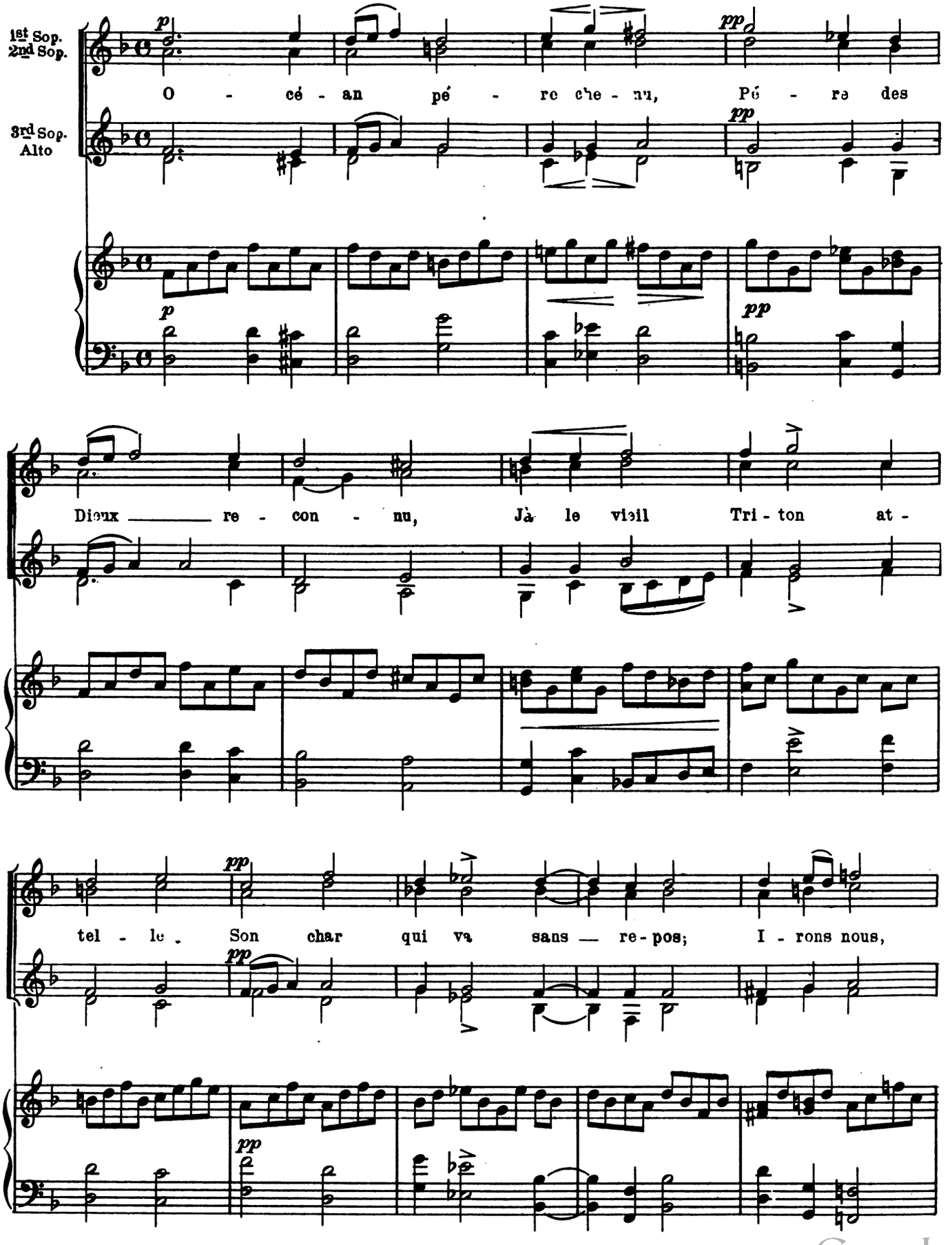
Baltazarini ("M. de Beaujoyeulx") (c.1550–1600)

Chant des Syrènes from "Le Ballet de la Reine" (in 4 Parts)



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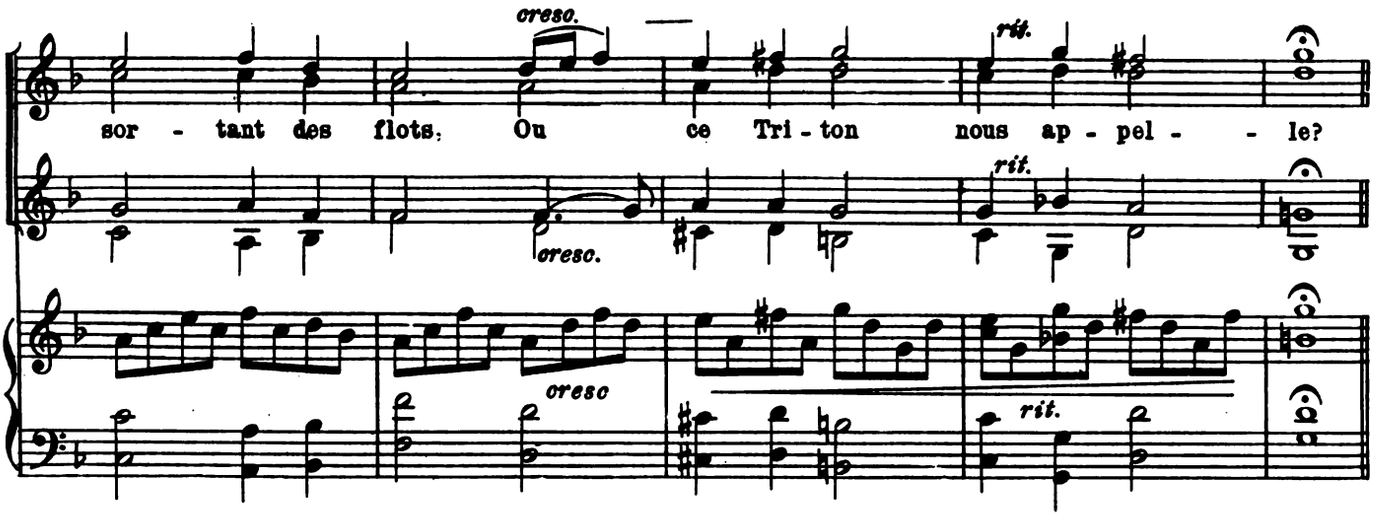
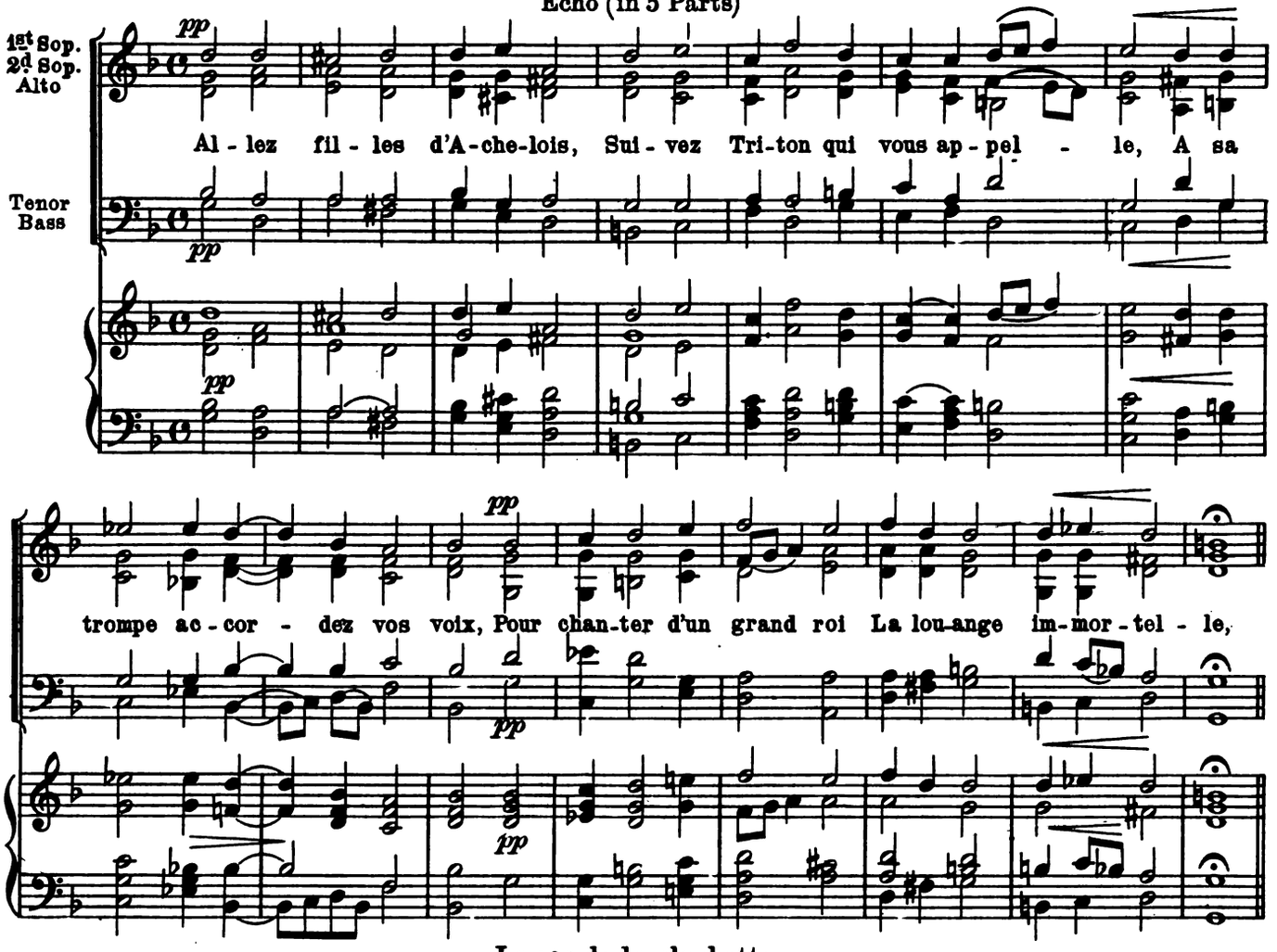
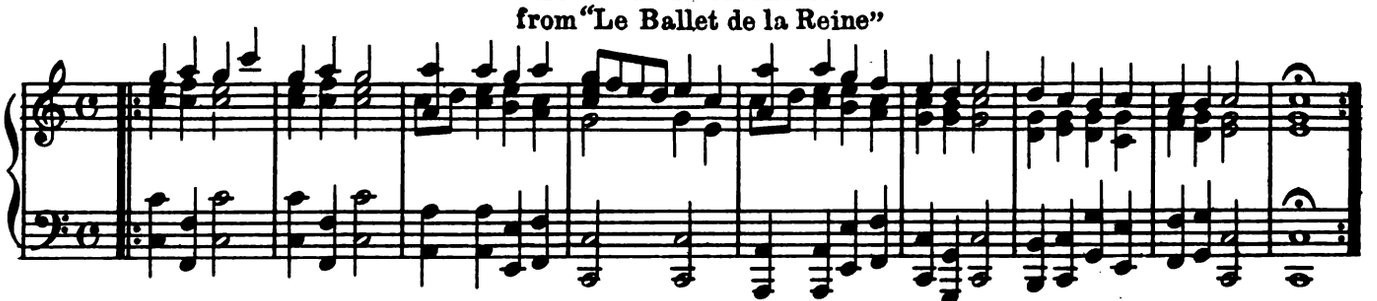


Reponse de la voûte doree aux Syrenes.
from "Le Ballet de la Reine"
Echo (in 5 Parts)



Le son de la clochette
from "Le Ballet de la Reine"



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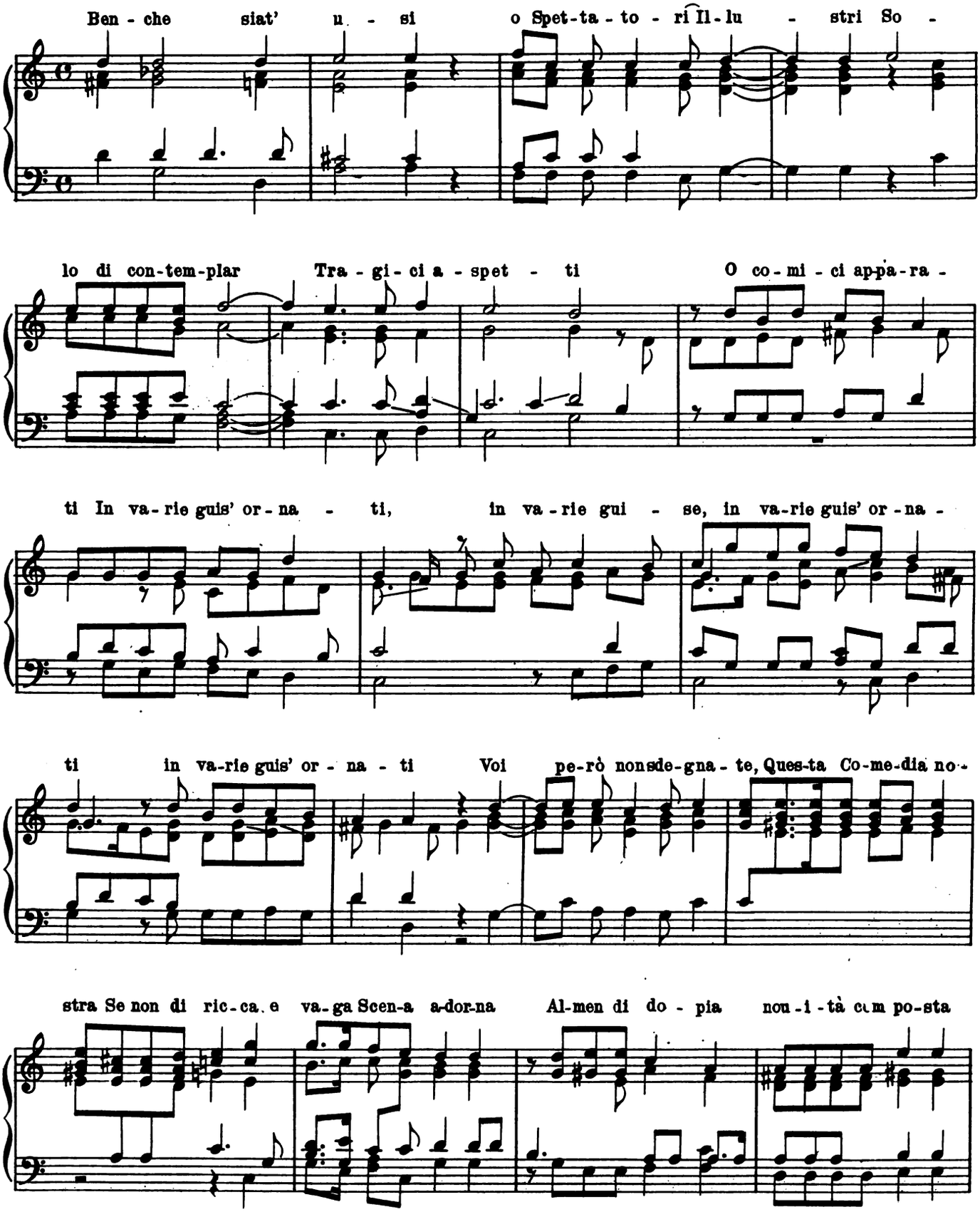
Orazio Vecchi (1551–1605)

Prologue to "L'Amfiparnasso"



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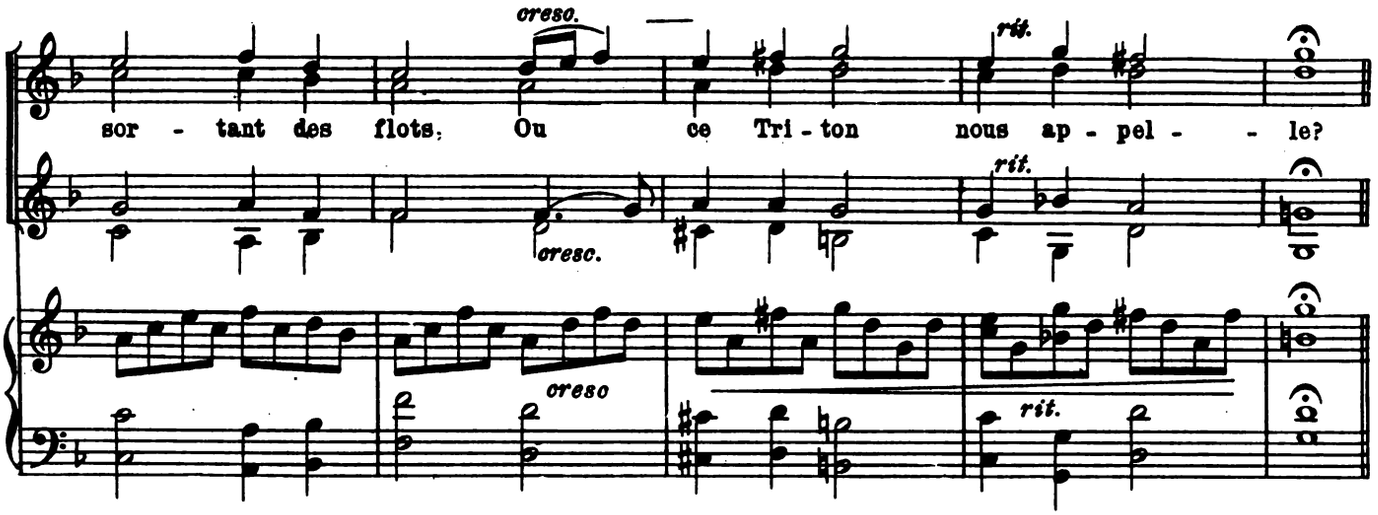
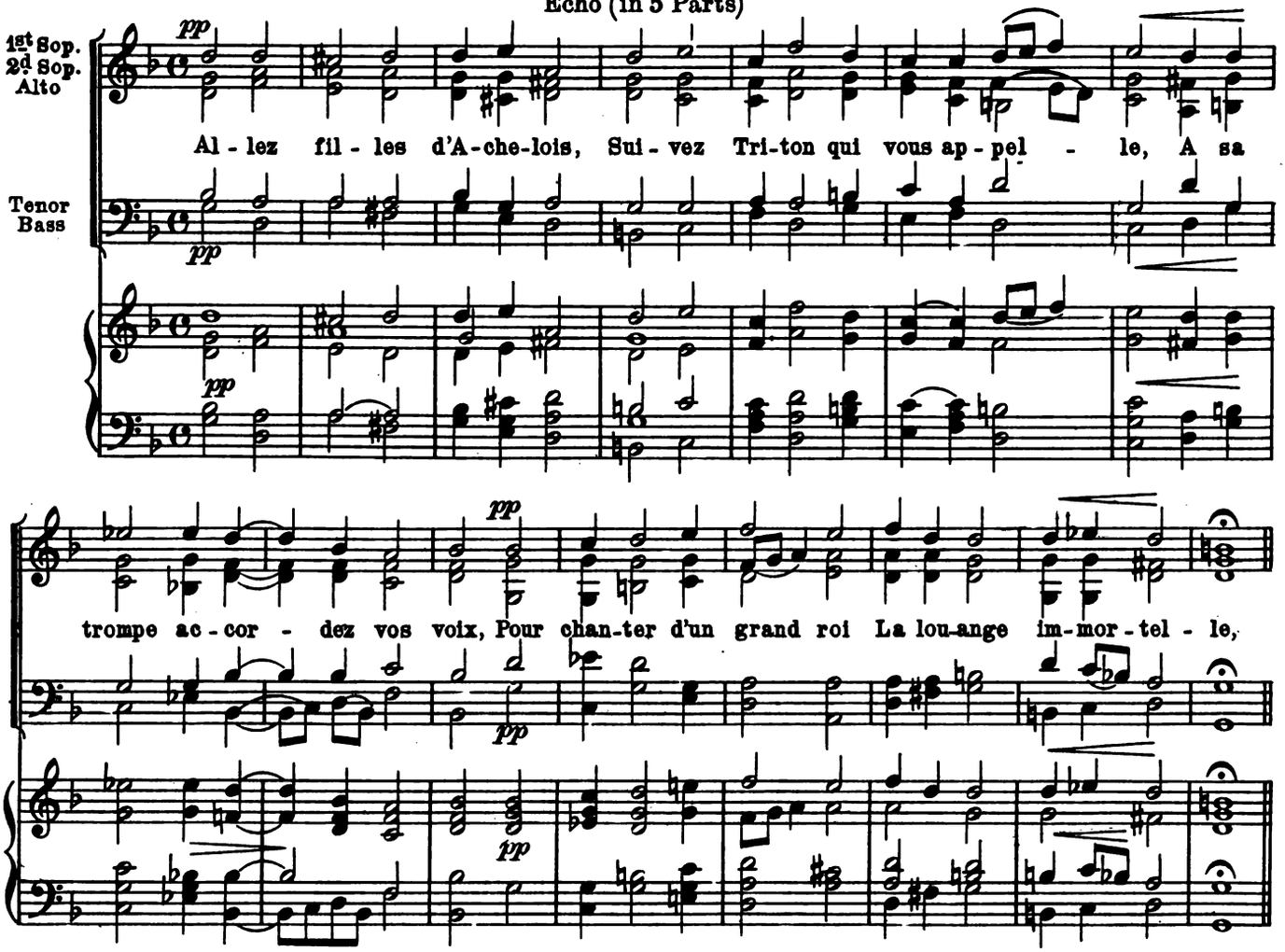
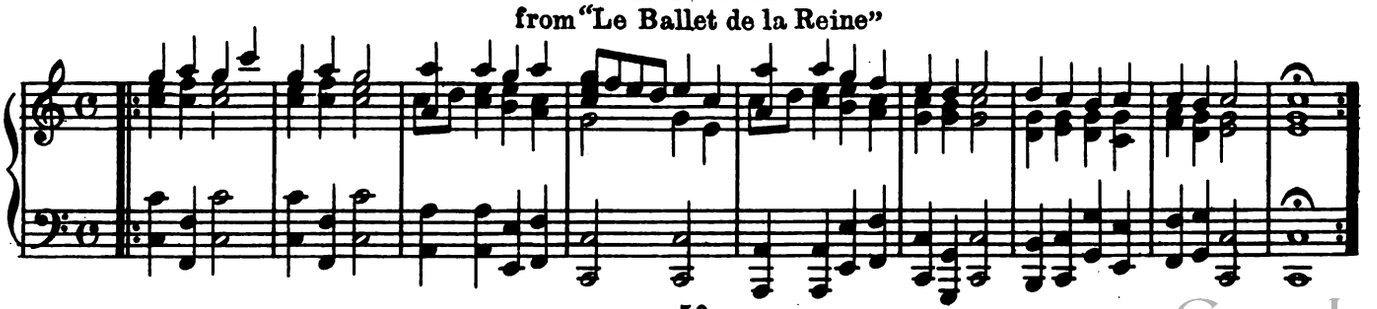


Reponse de la voûte doree aux Syrenes.
from "Le Ballet de la Reine"
Echo (in 5 Parts)



Le son de la clochette
from "Le Ballet de la Reine"



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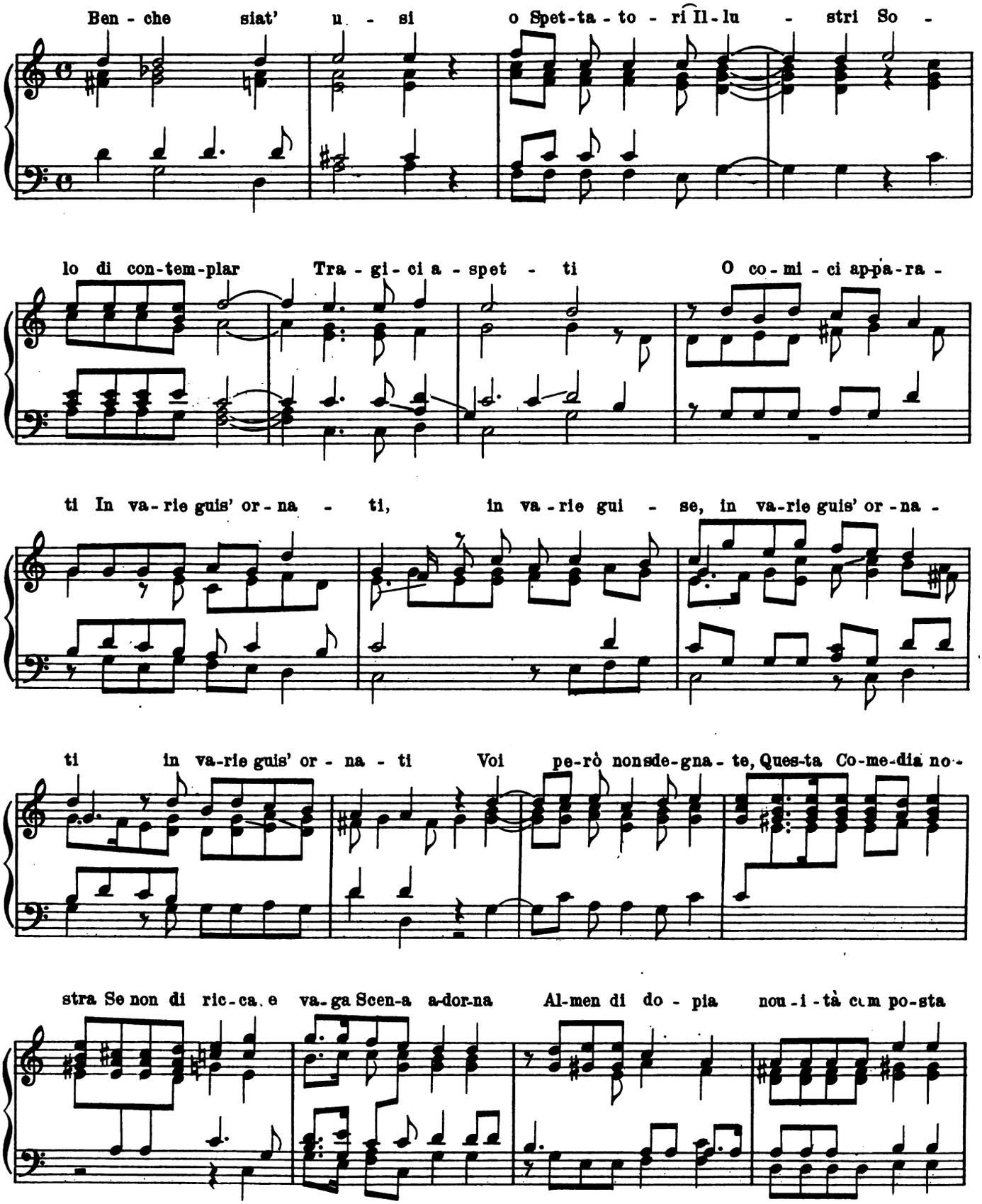
Orazio Vecchi (1551–1605)

Prologue to "L' Amfiparnasso"



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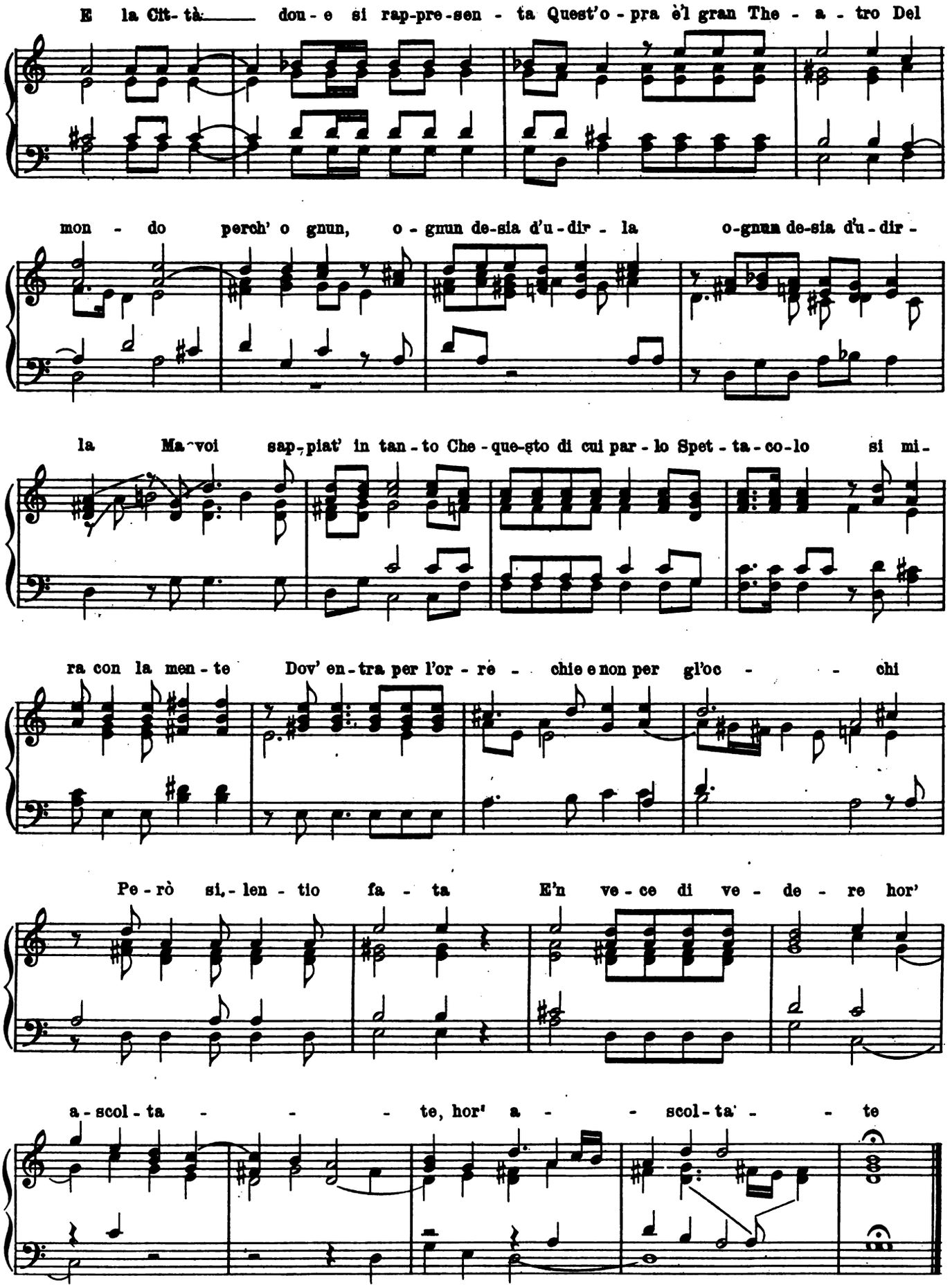

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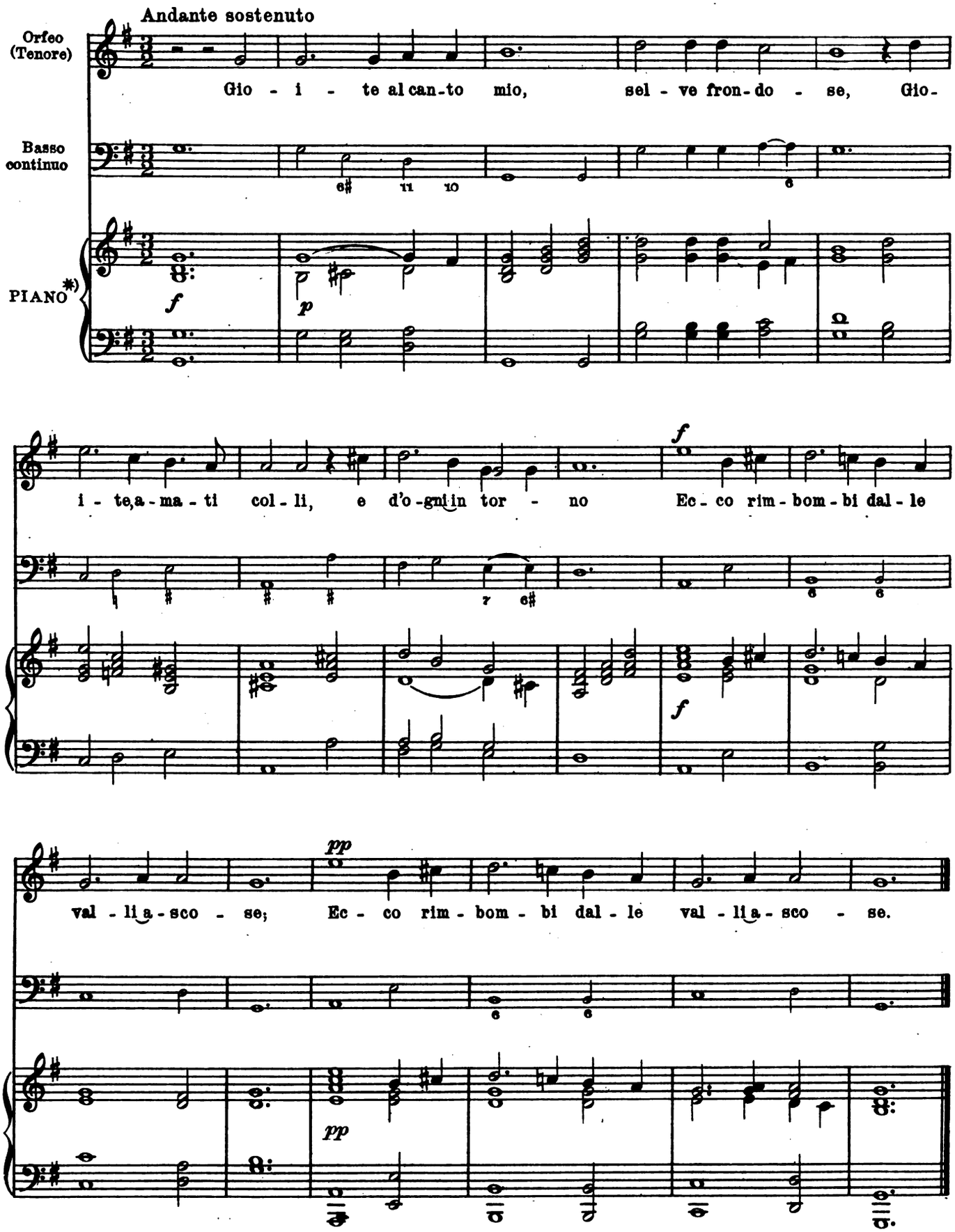
Jacopo Peri (d. 1633)

Canzone from "Euridice"



*) Restoration from the chords implied by the "basso continuo," which was the only accompaniment written down by the composer.

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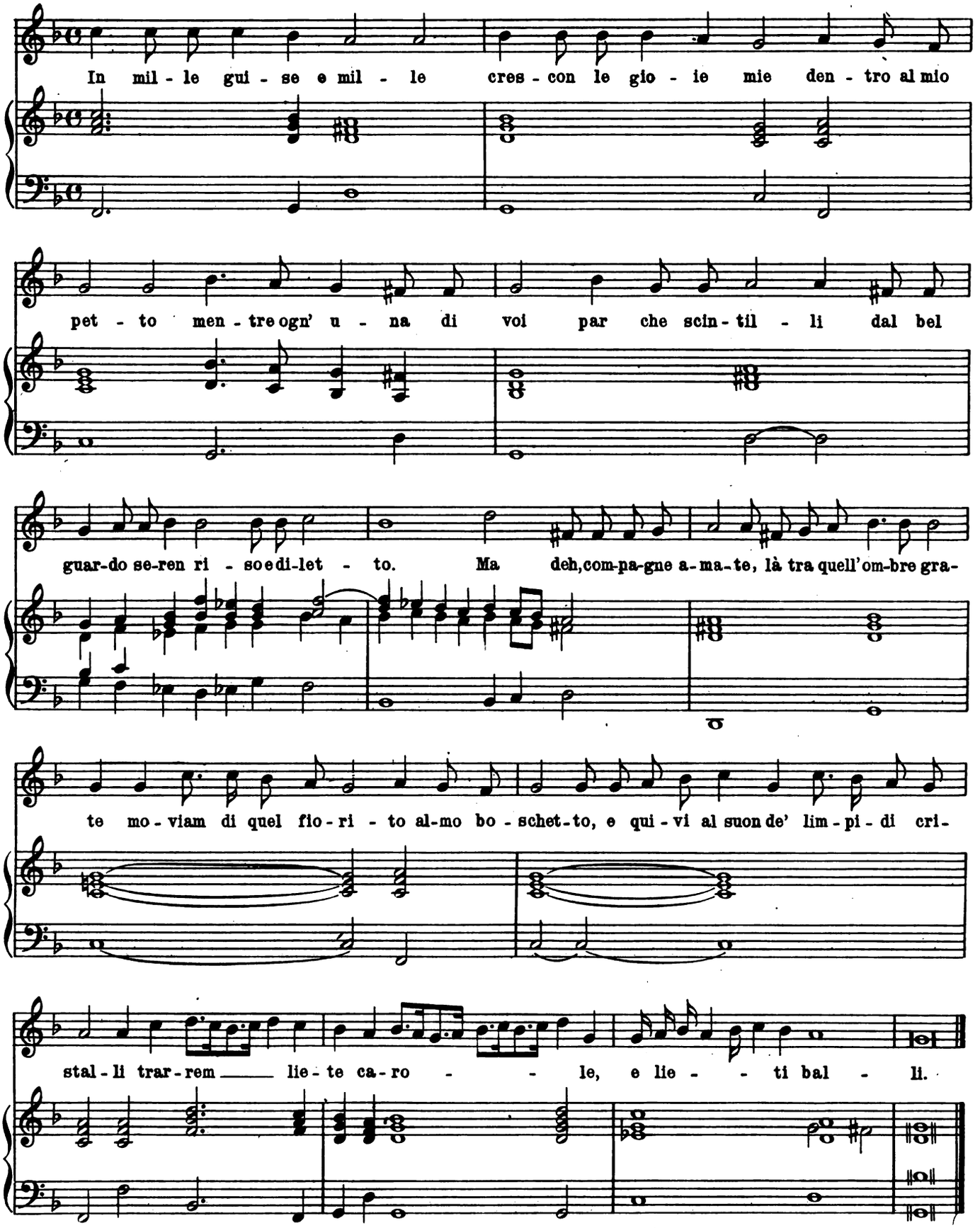
Giulio Caccini (1560-1615)

Aria from "Euridice"



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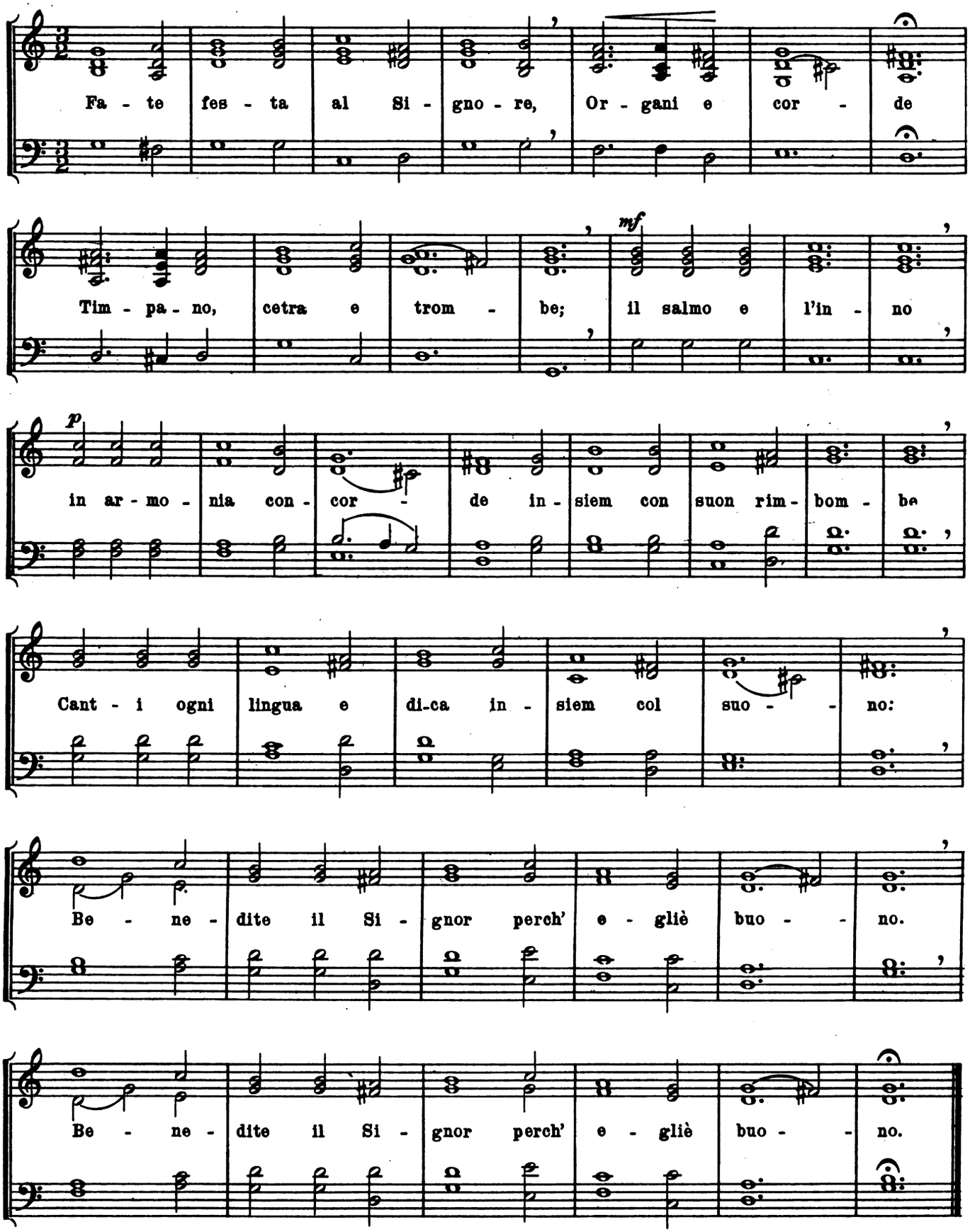
Emilio de' Cavalieri (d. 1602)

Chorus from the Oratorio, "Anima e Corpo"



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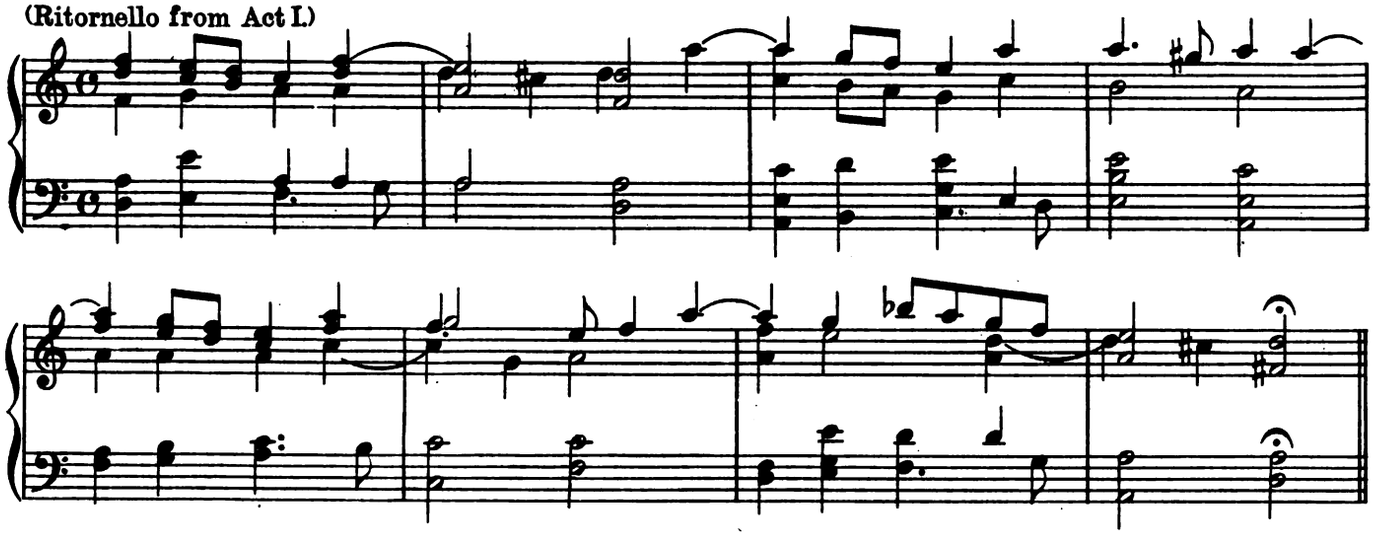
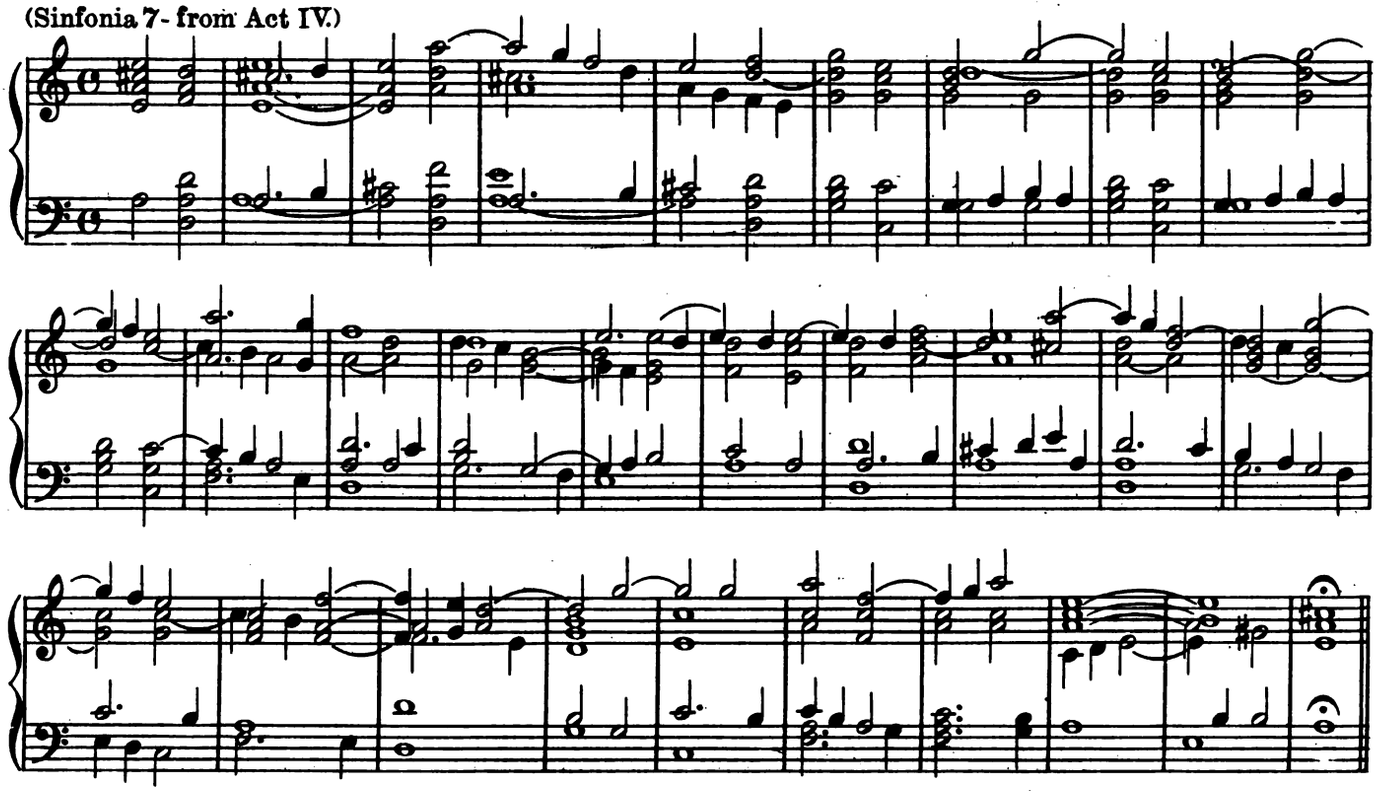
Claudio Monteverdi (1567–1643)

From "Orfeo"

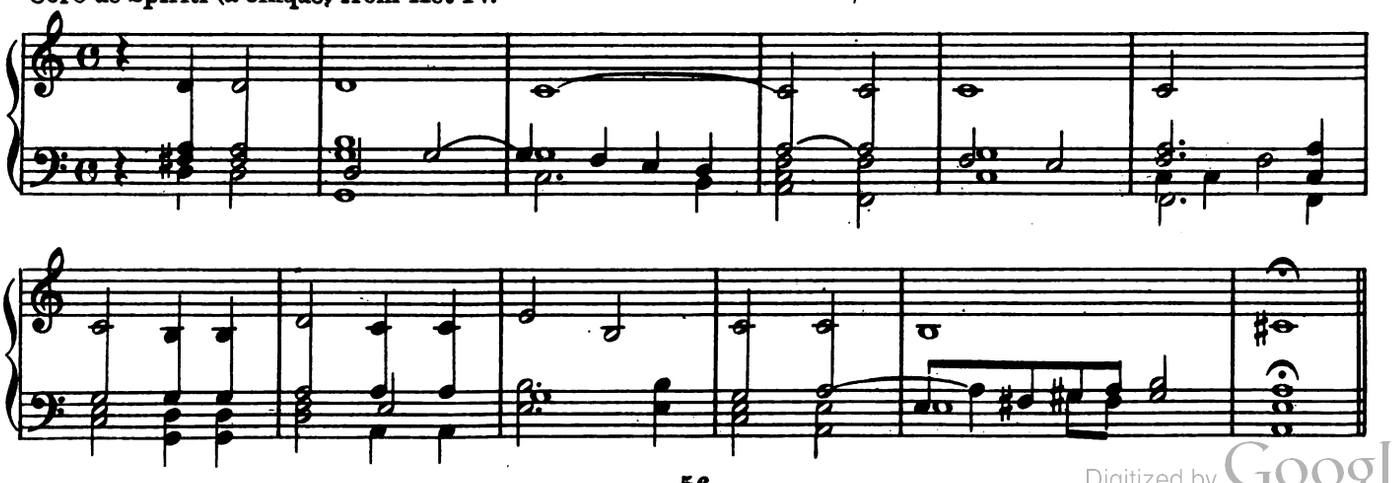
(Ritornello from Act I.)



(Sinfonia 7- from Act IV.)



Coro de Spiriti (a cinque) from Act IV.



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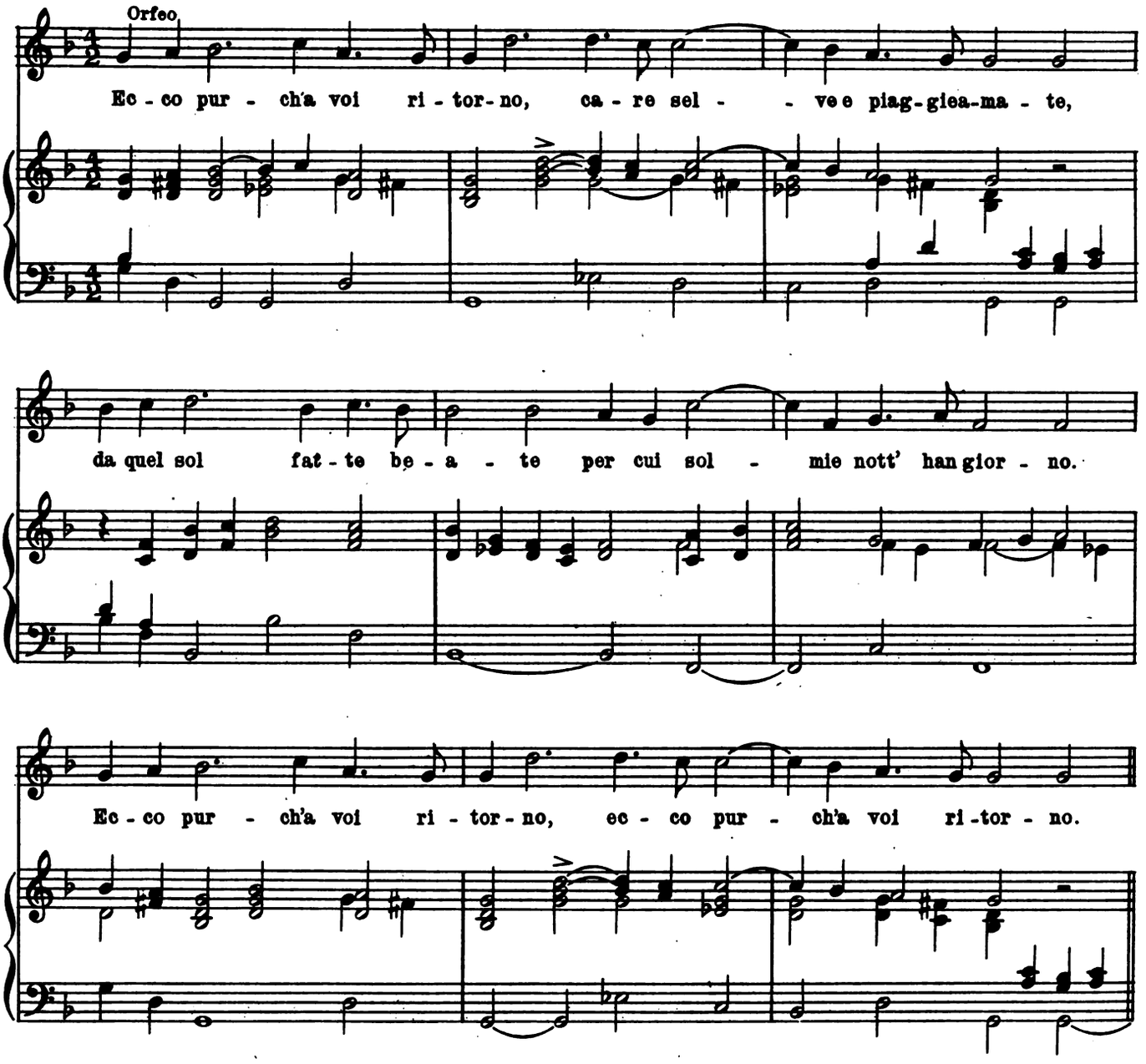
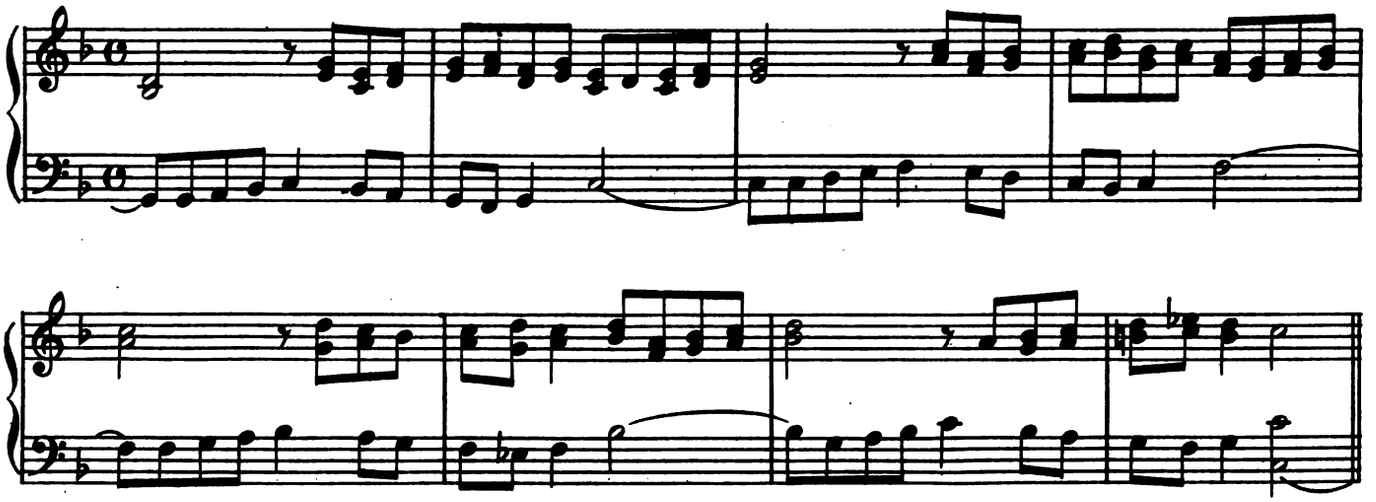
Atto Secondo



*) Ritornello



*) This ritornello was played behind the scenes by a Clavicembalo and four stringed instruments.

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Pastore

Mi - ra ch'a sen' al - let - ta lom - bra Or-feo di que' fag - gi

or che 'nfo - ca - ti rag - gi Fe-bo dal ciel sa - et - ta.

Riternello

Pastore

Su quell' er - bo - sa spon - da po - siam ci e in vari mo - di

cias - cun sua vo - ce sno - di al mor - mo - rio del - l'on - de.

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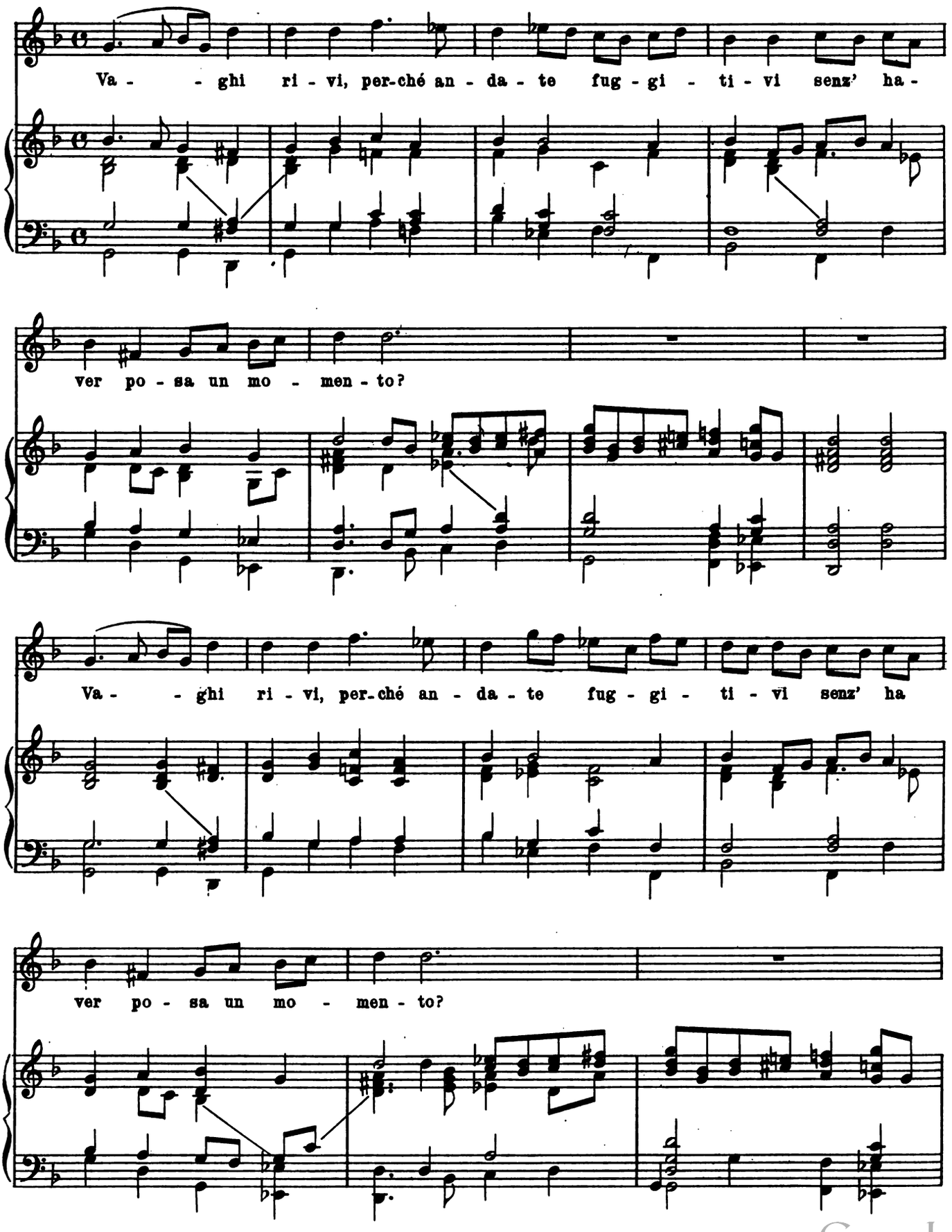
G. Luigi Rossi (17th Cent.)

From Prologue to "Il Palazzo Incantato"



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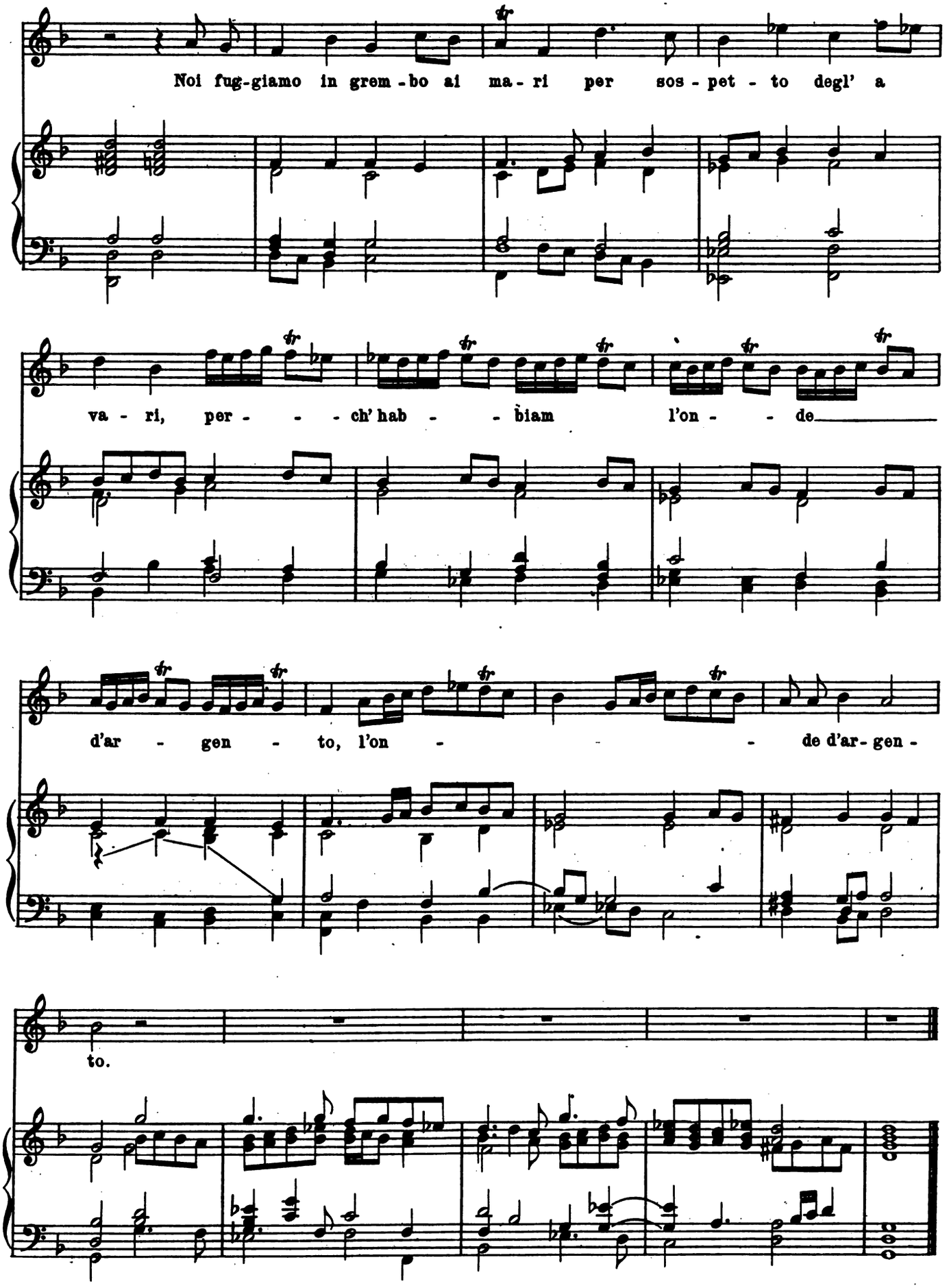

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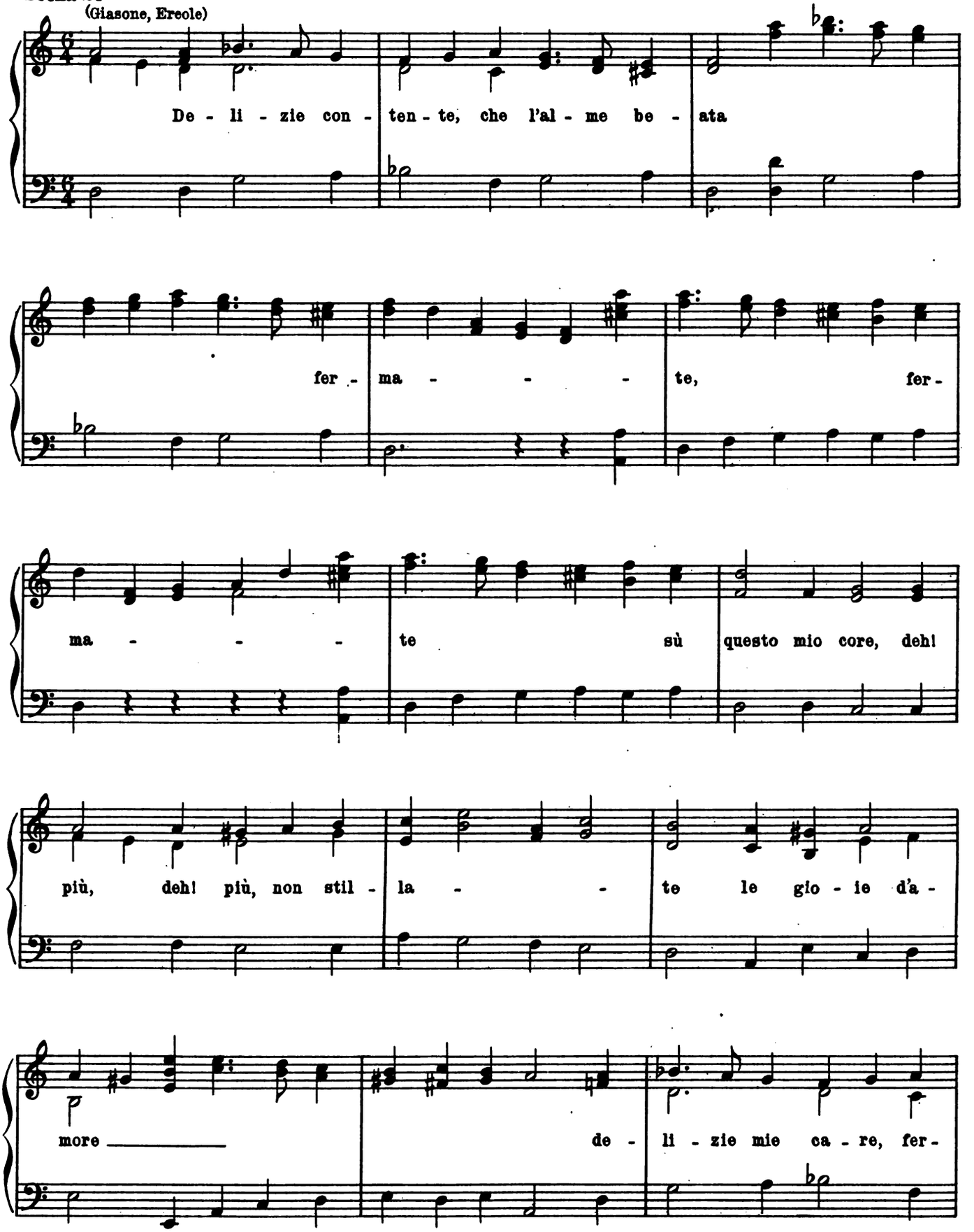
Francesco Cavalli (1600–1676)

Aria from "Giasone"

Scena 2ª

(Giasone, Ercole)



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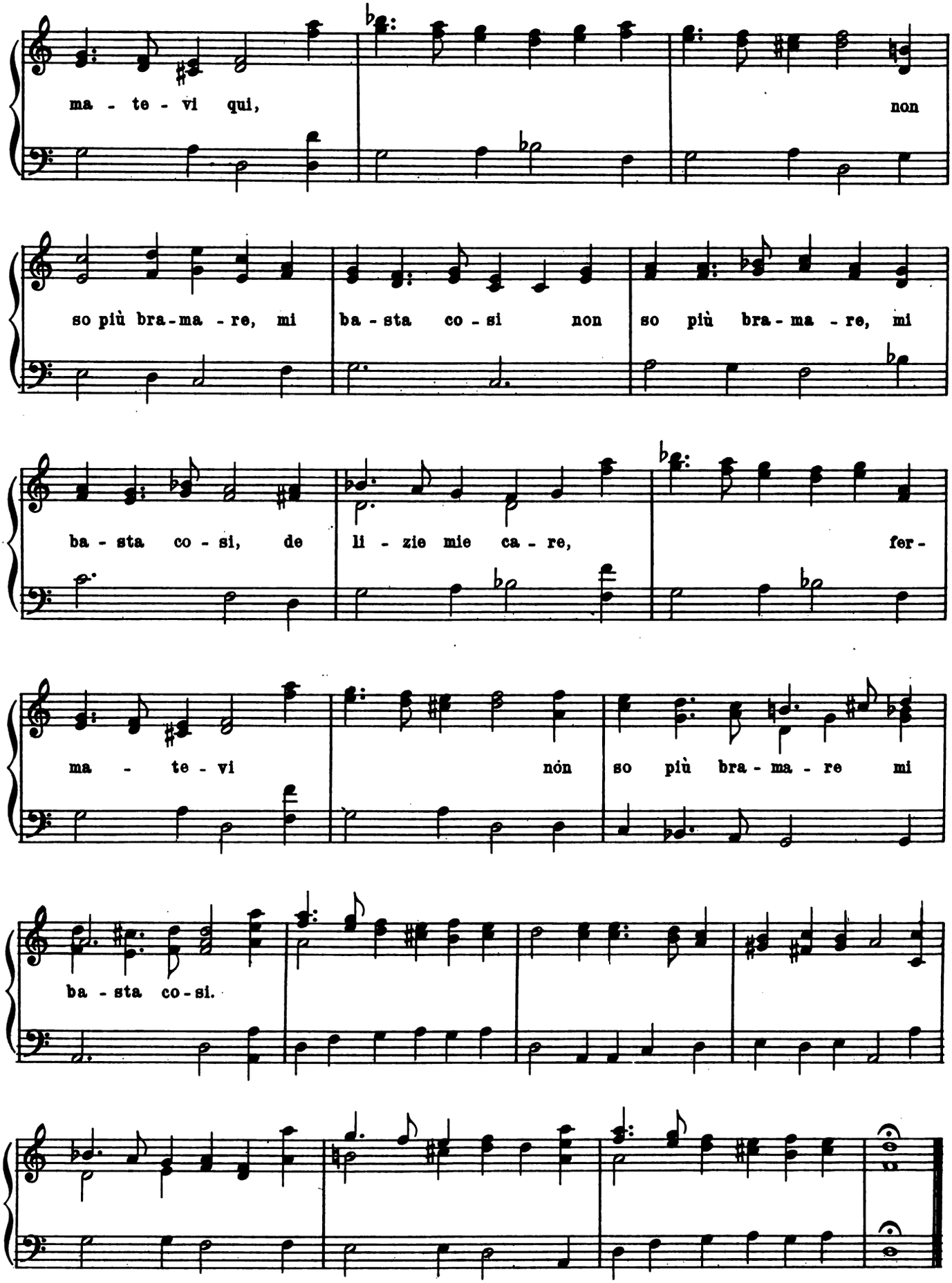

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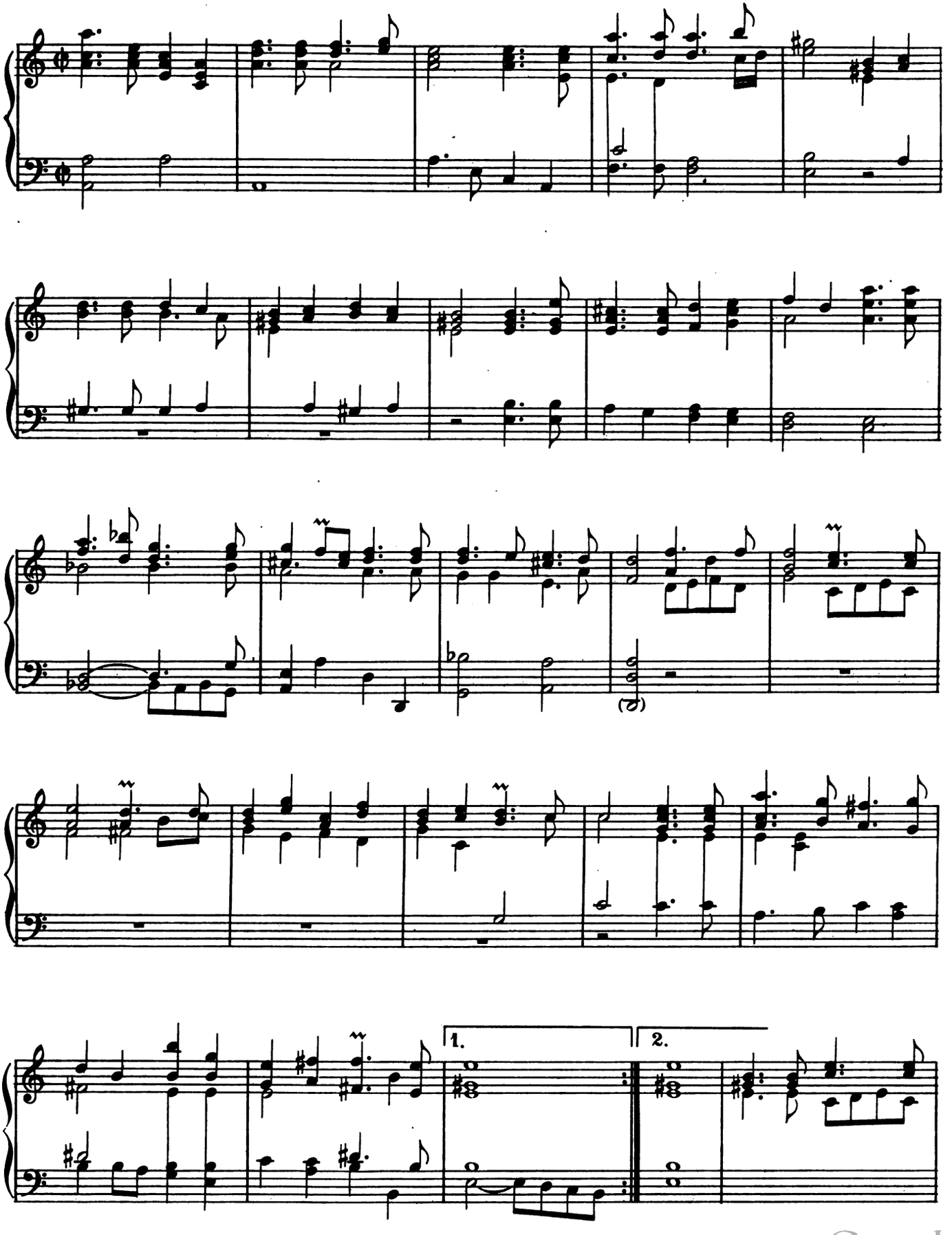
Jean-Baptiste Lully (1633–1687)

Entrée from "Armide"



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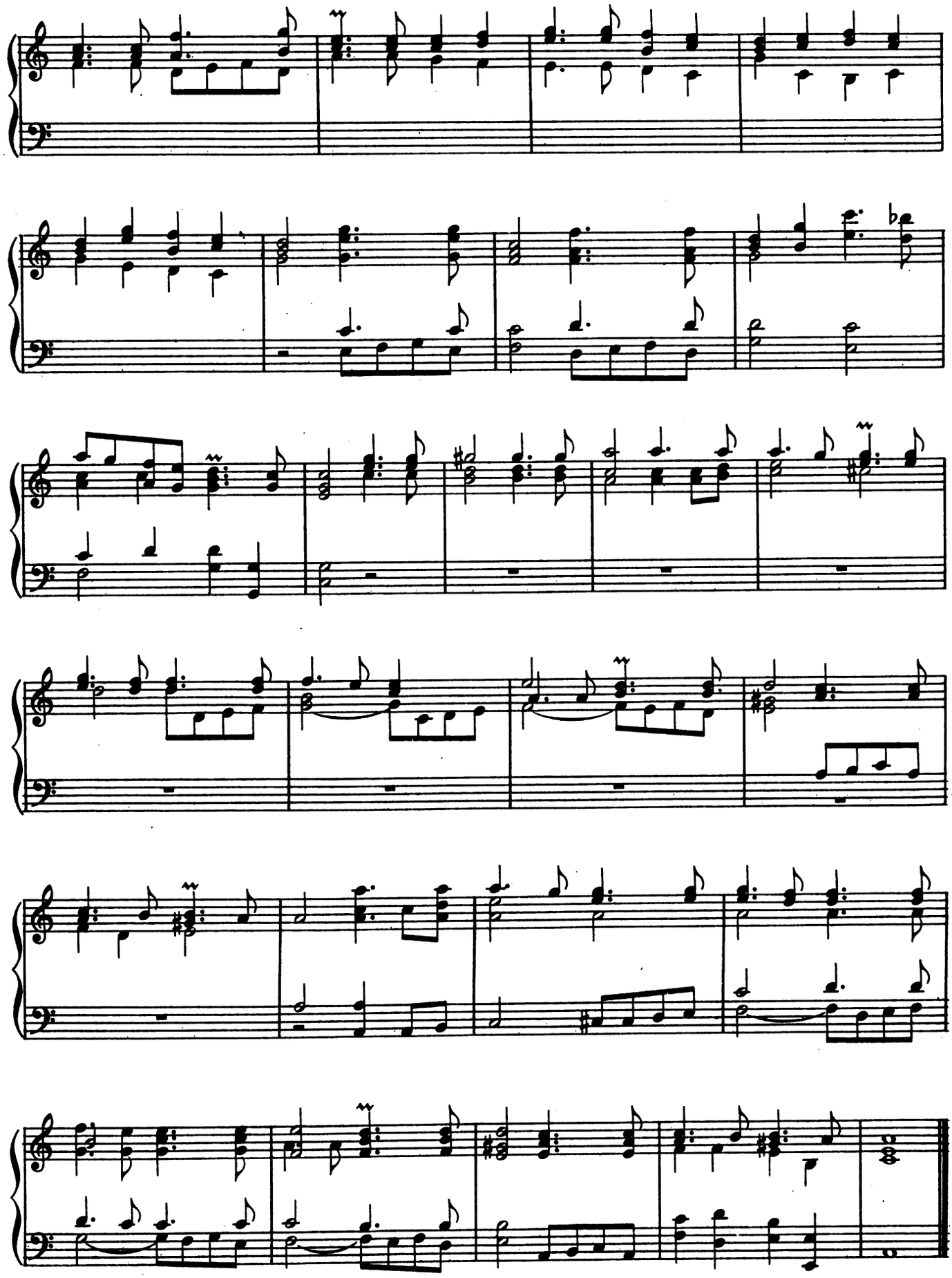

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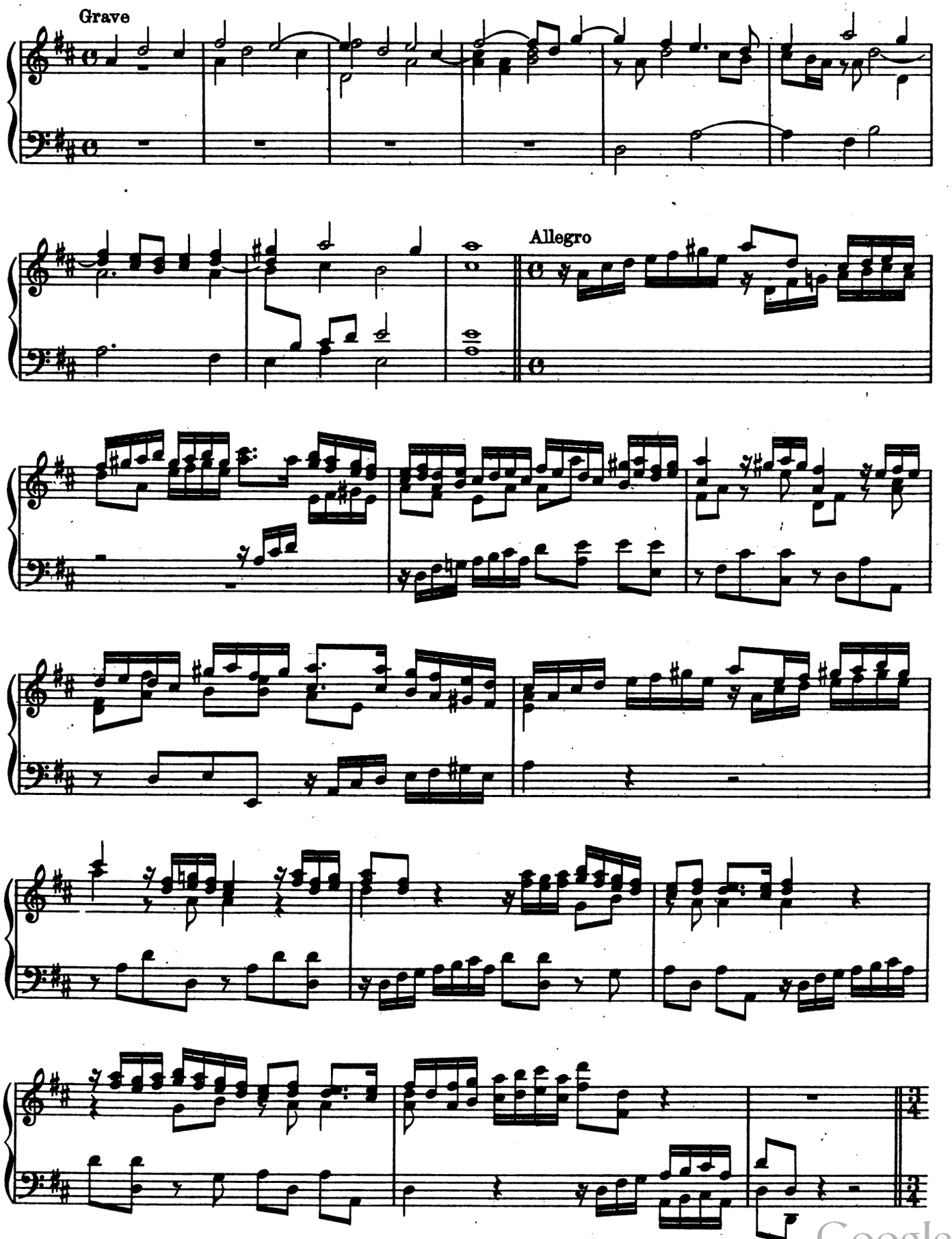
Alessandro Scarlatti (1659–1725)

A

Sinfonia from "La Rosaura"



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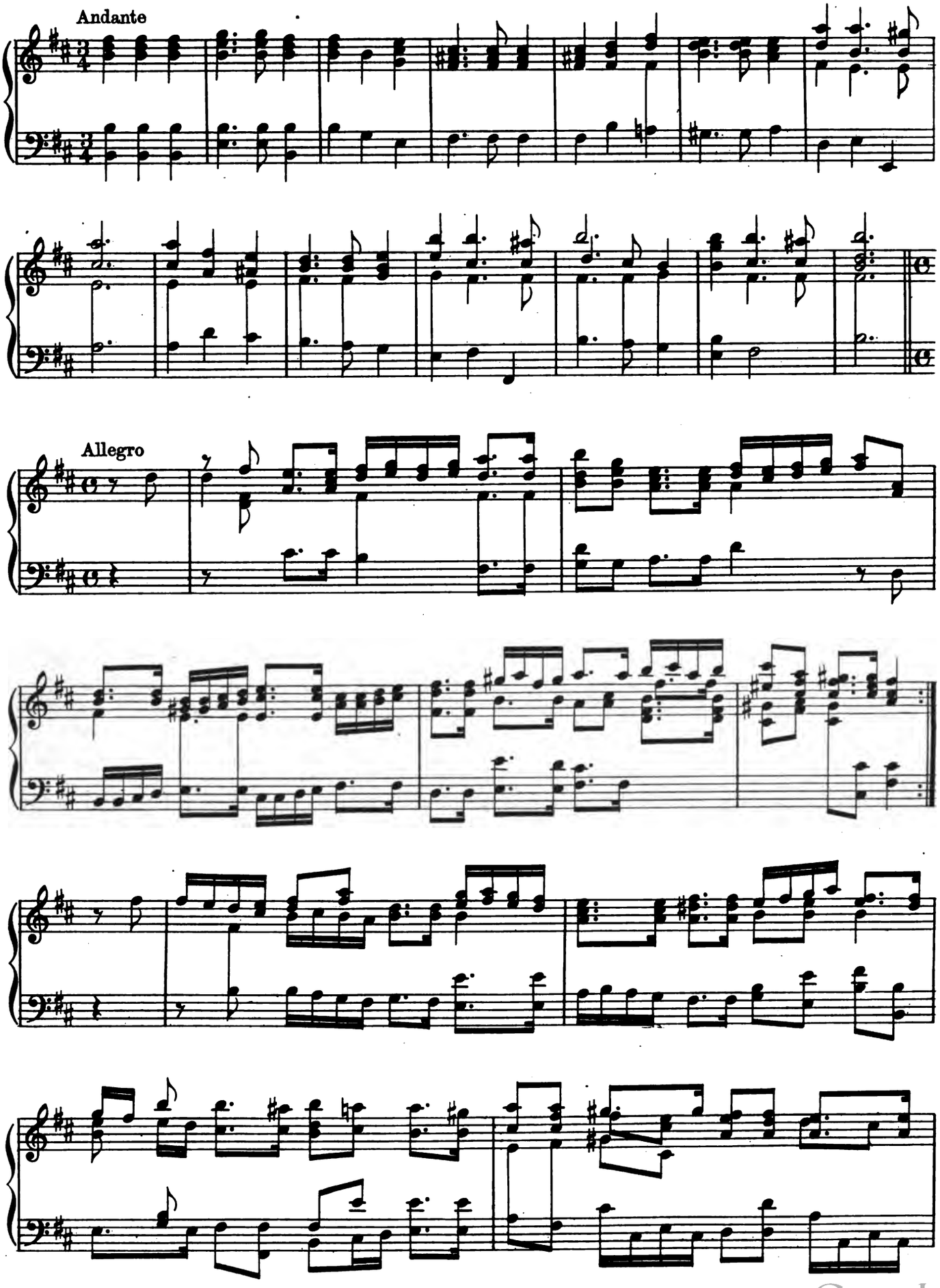

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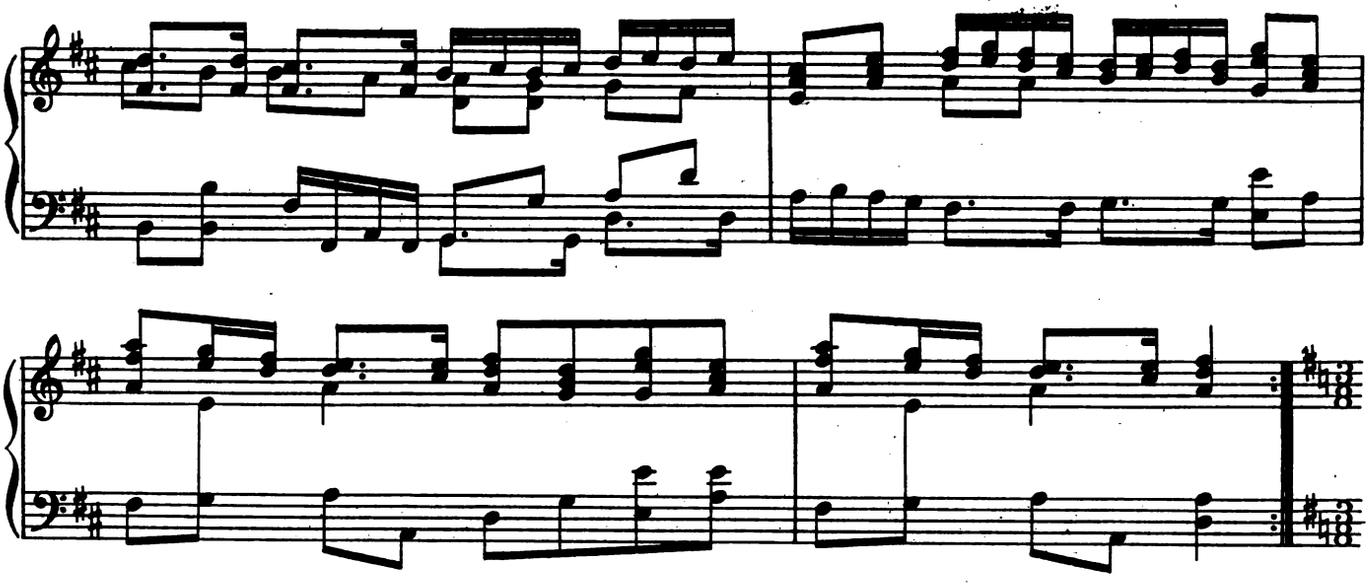
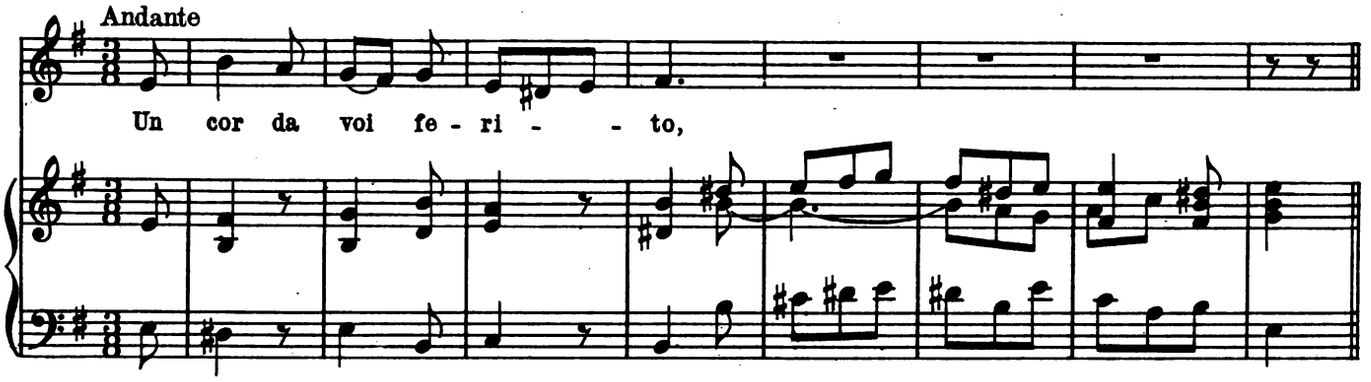
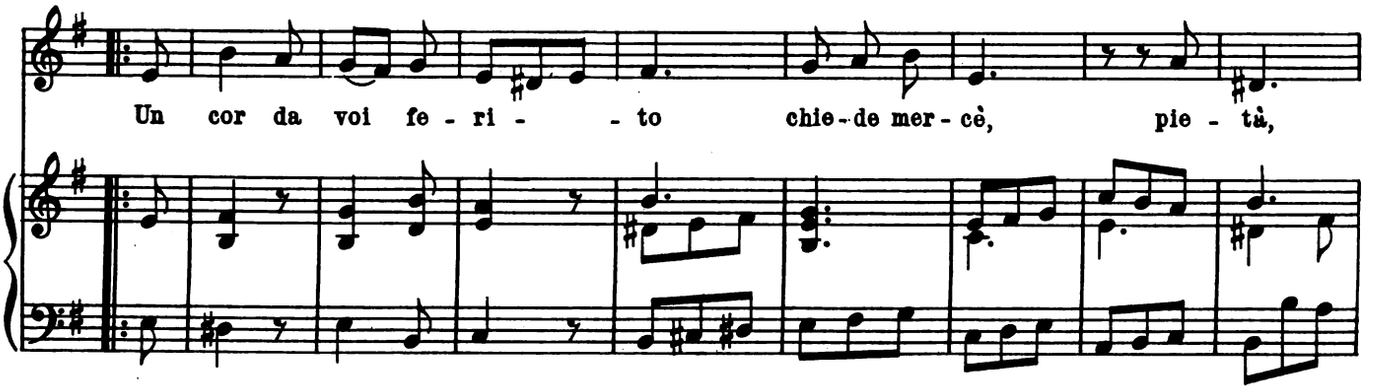


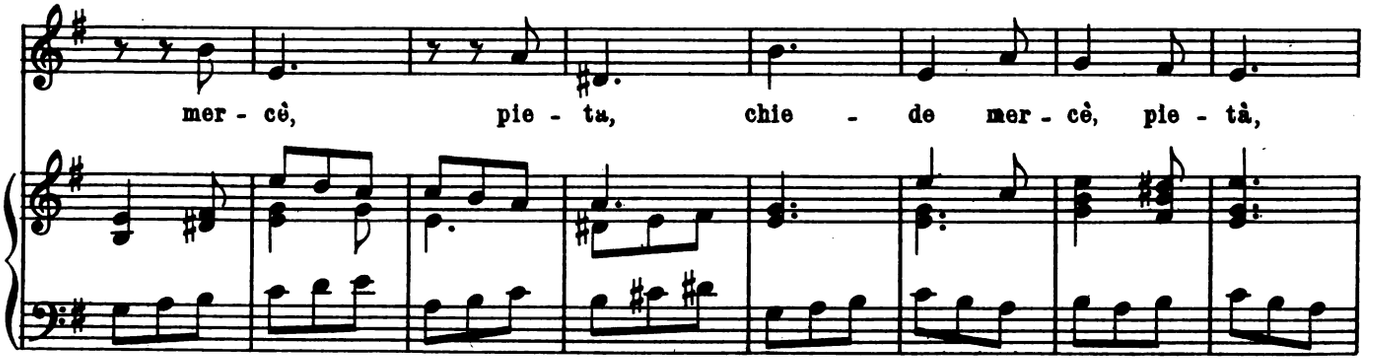
B

Aria of Elmira

Andante







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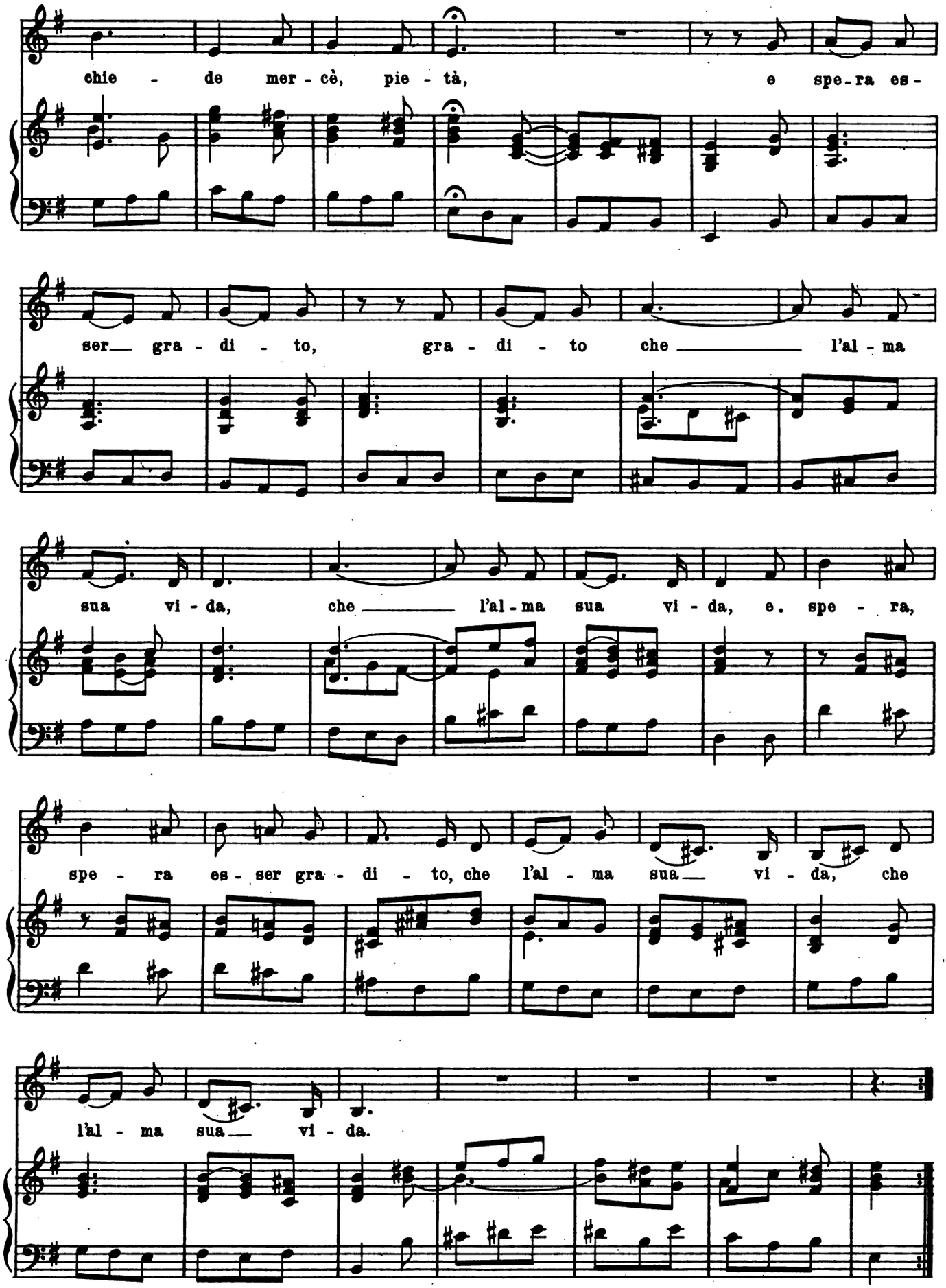

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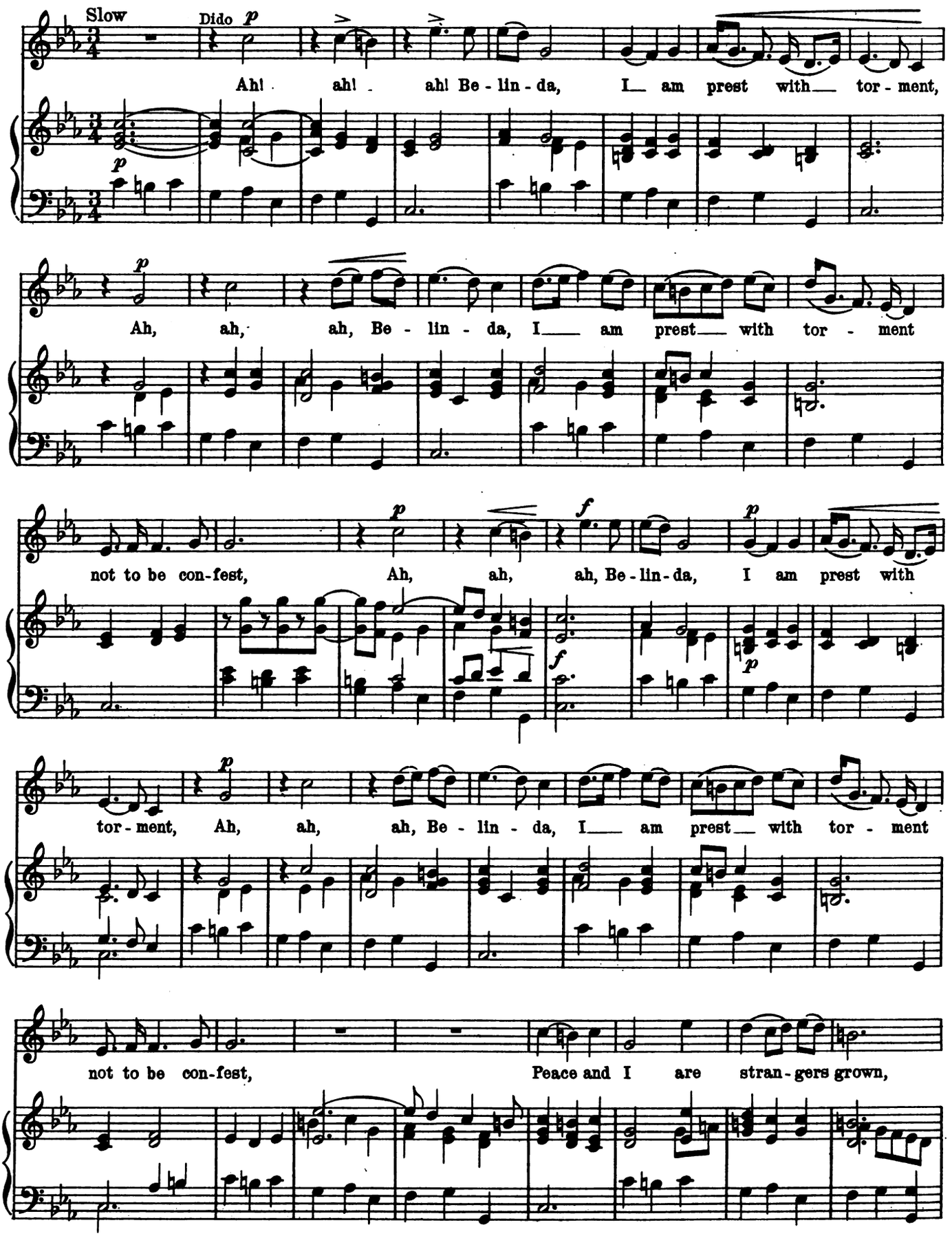
Henry Purcell (1658–1695)

Dido's Lament from "Dido and Aeneas"



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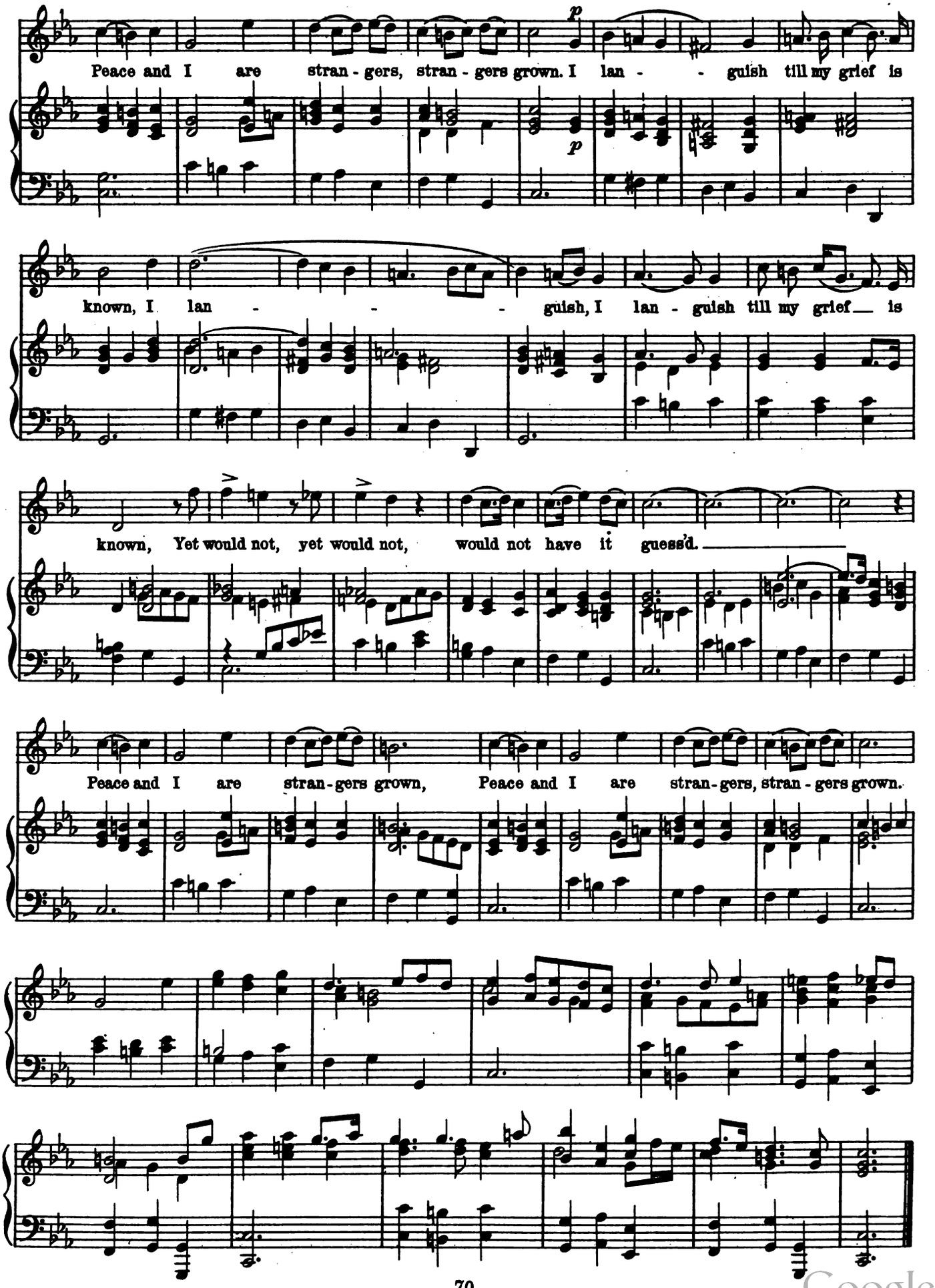

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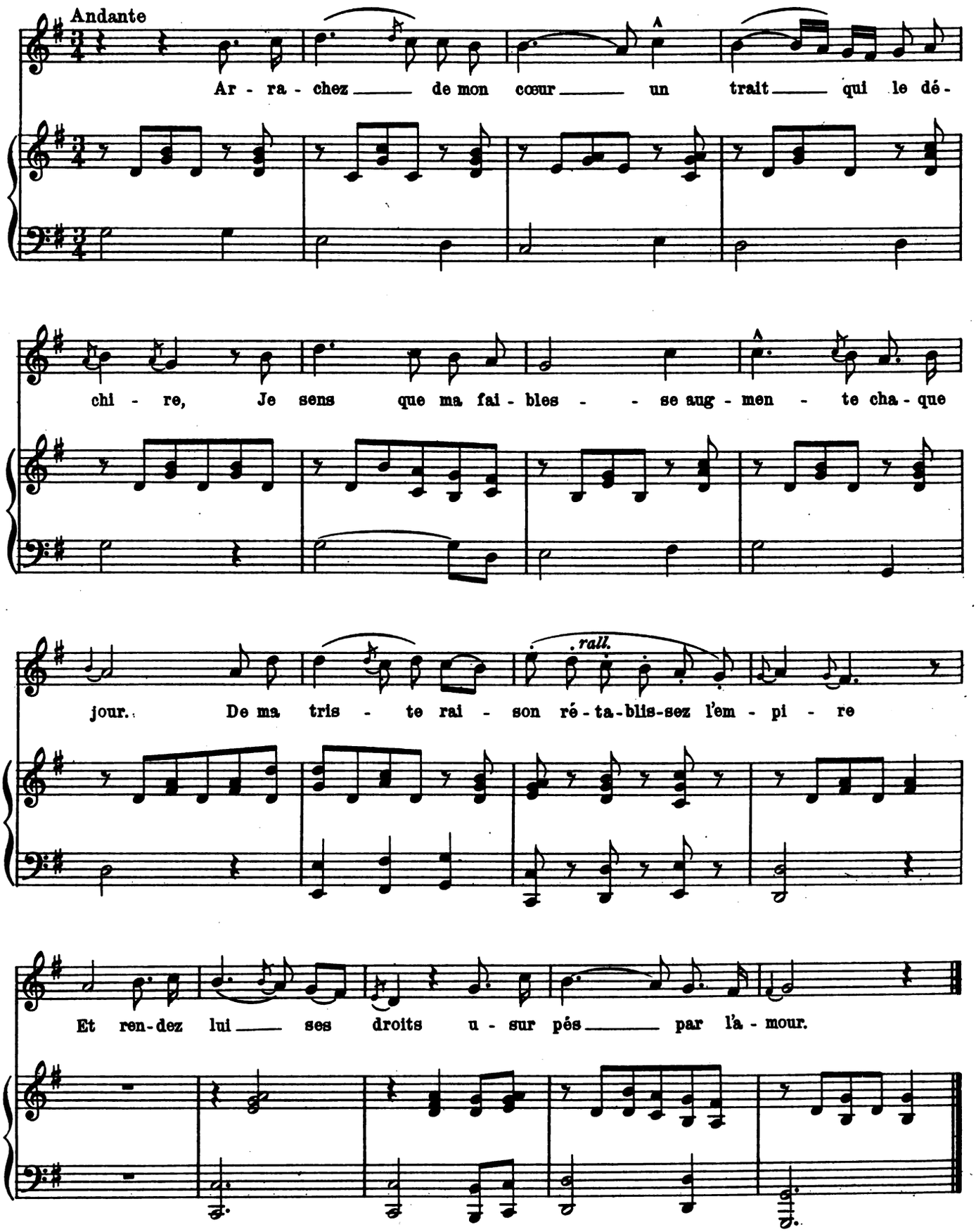
Jean Philippe Rameau (1683–1764)

Aria from "Dardanus" (cir. 1720).



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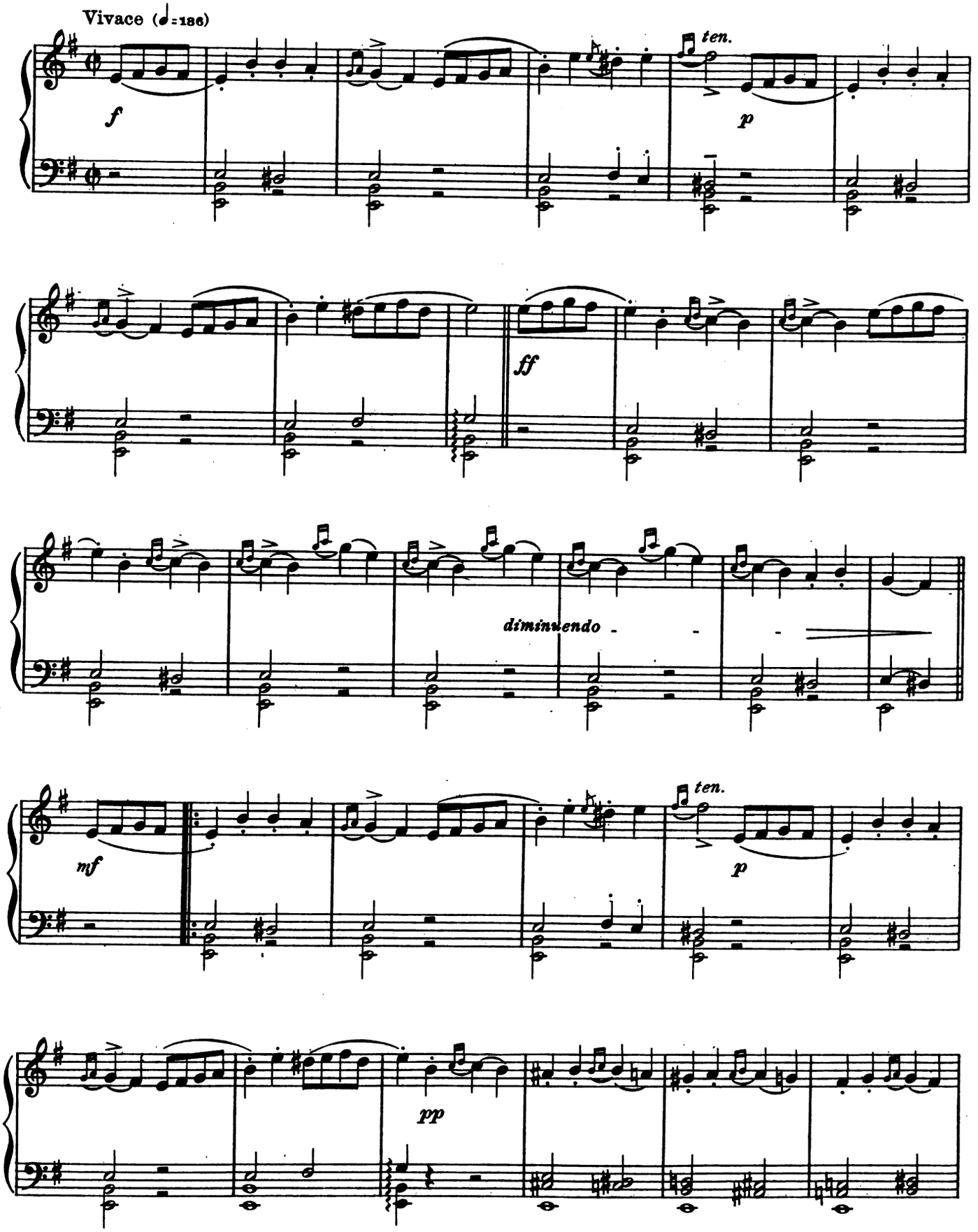
J. P. Rameau (1683 – 1764)

Gavotte "Le Tambourin"



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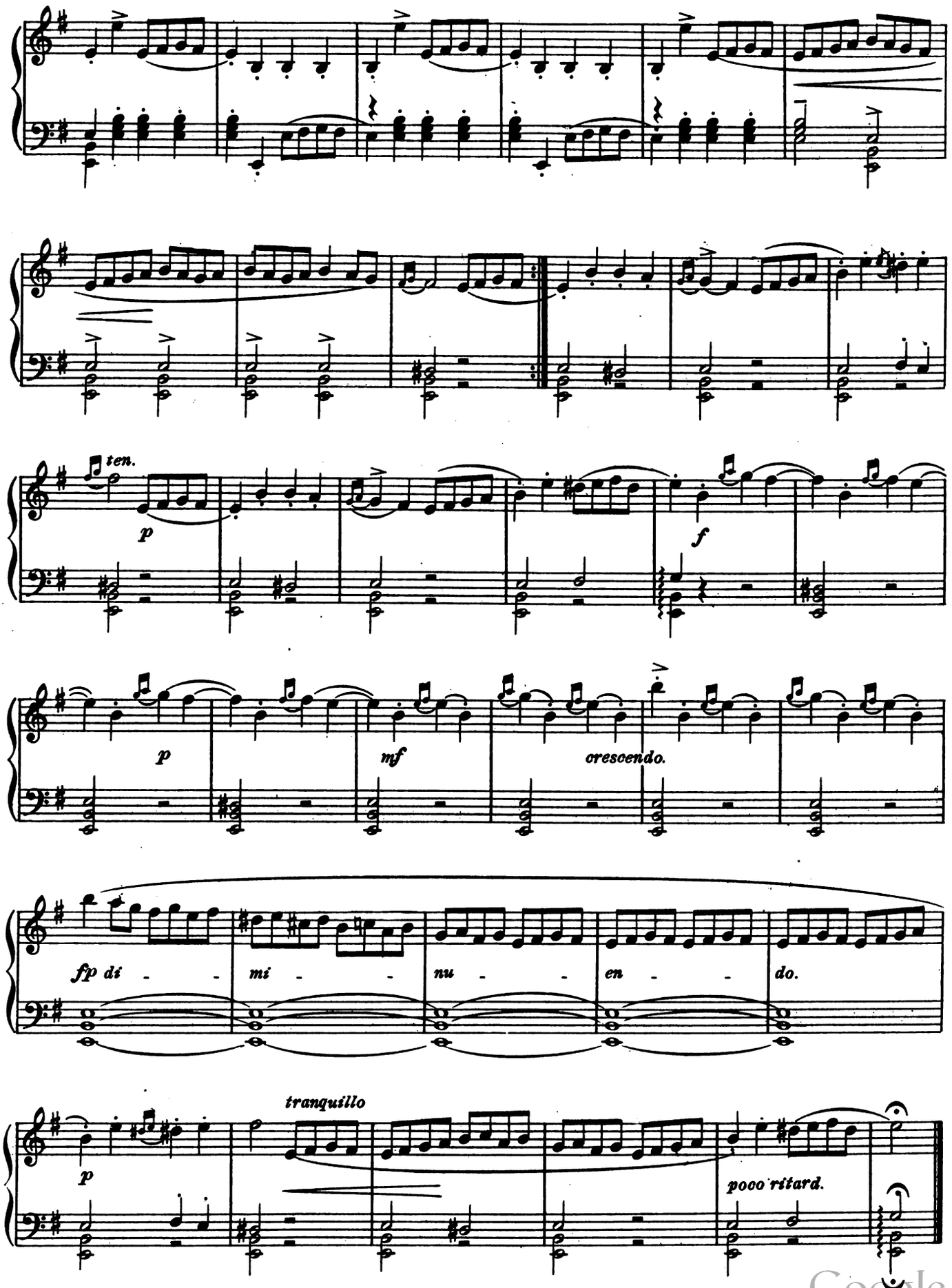

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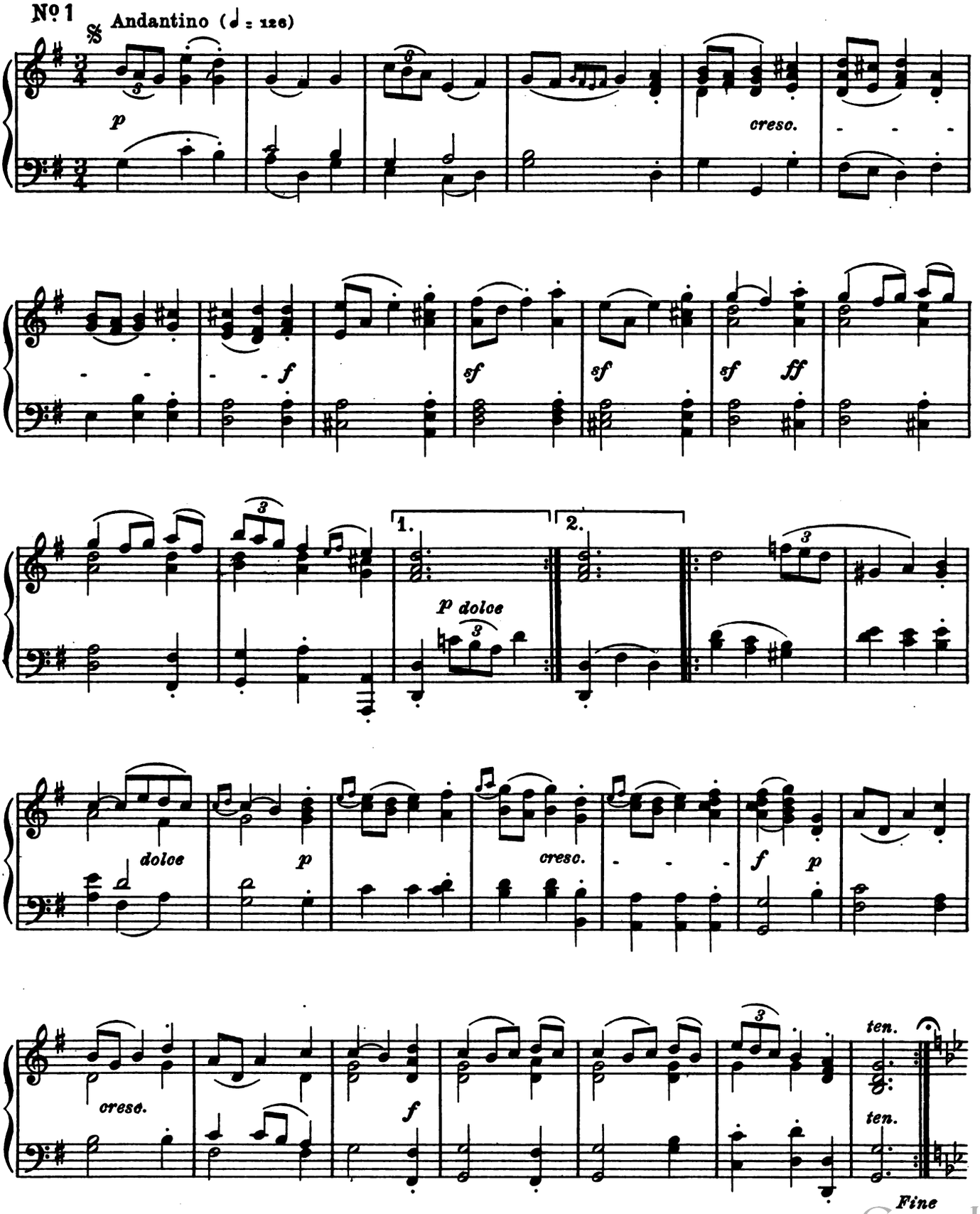
Jean Jacques Rousseau (1712 - 1778)

Minuets from "Le Devin du Village" (1748)



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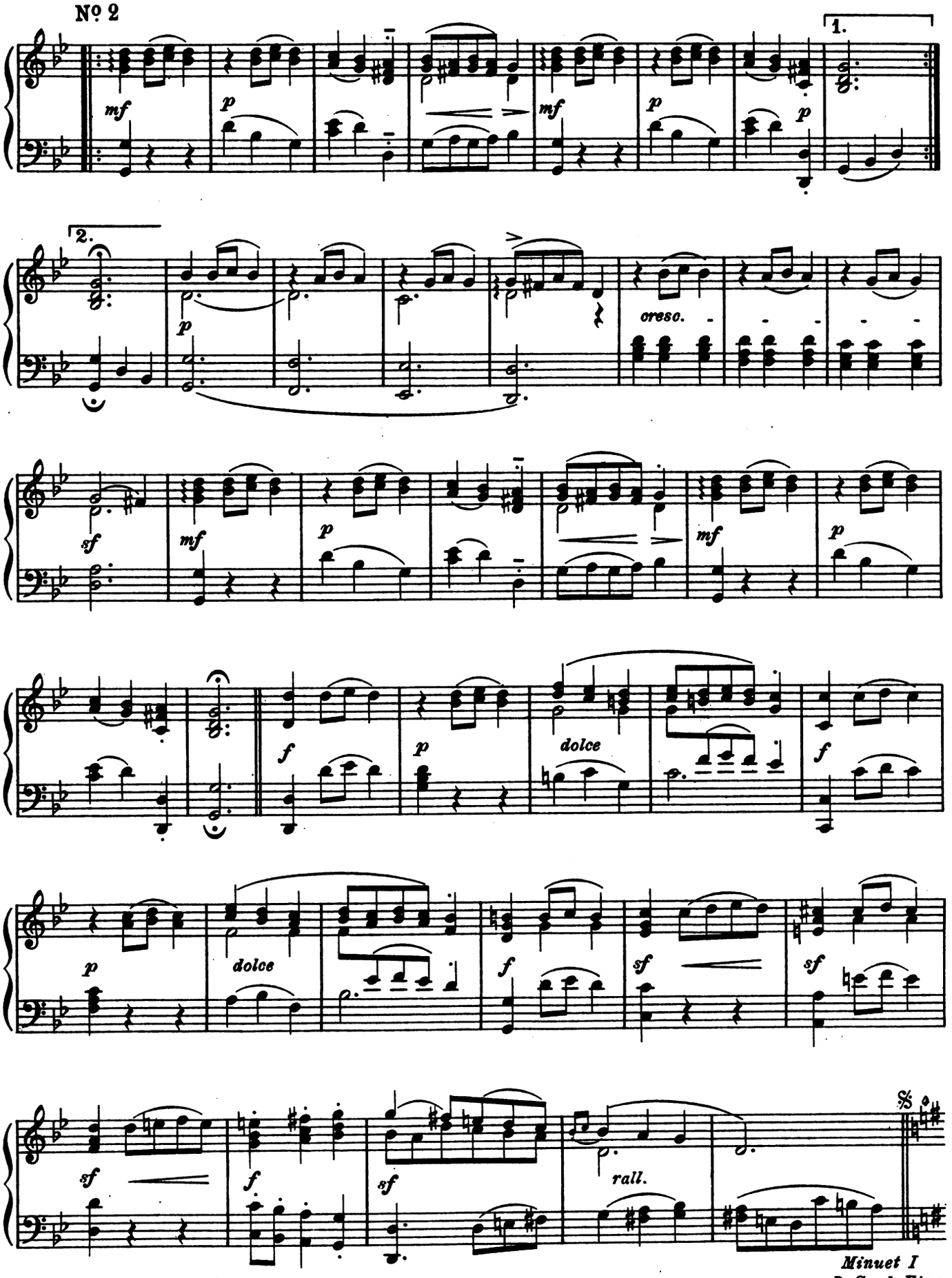

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SECTION THREE

INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES

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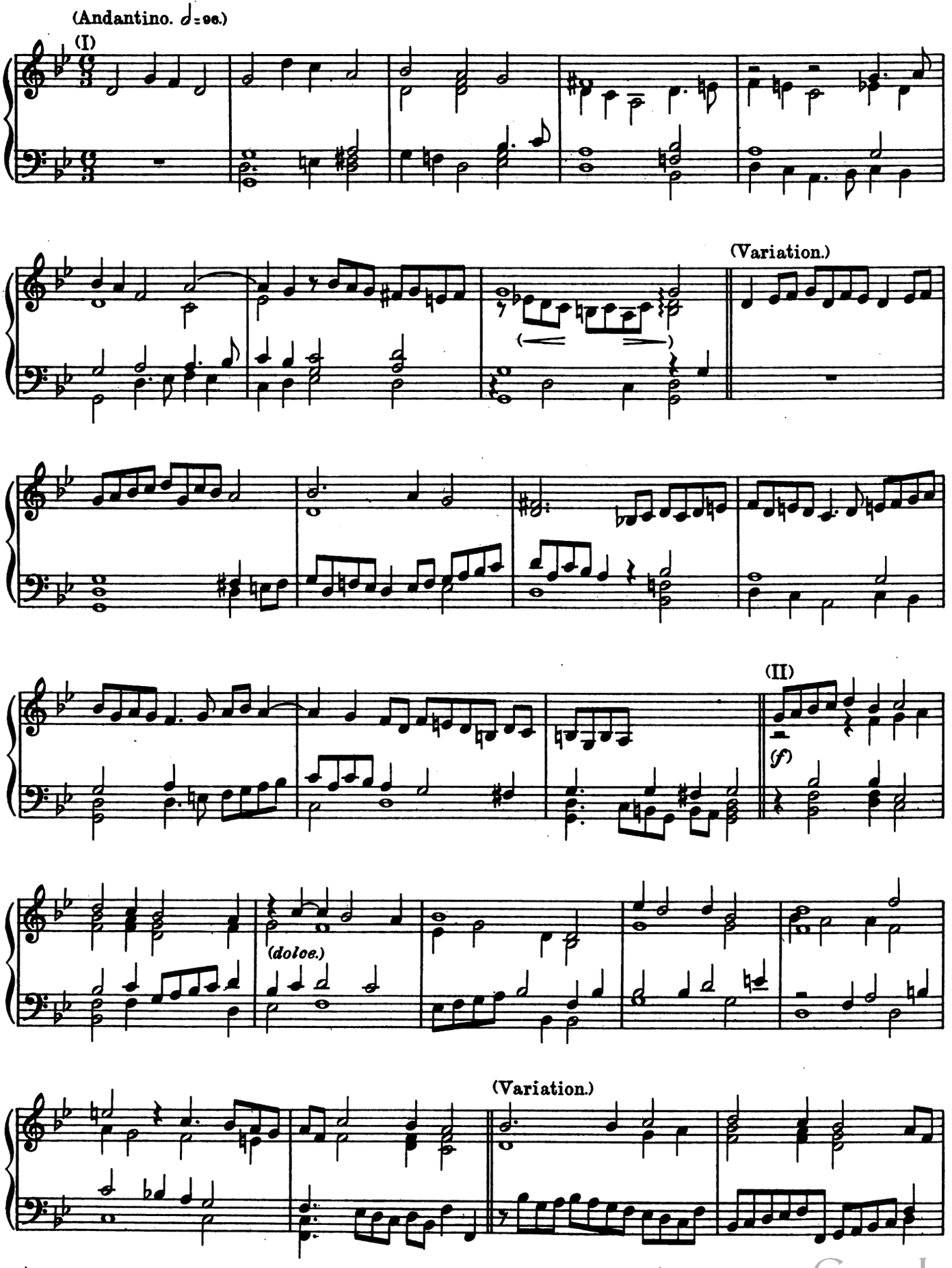
William Byrde (1546-1623)

Galiardo.



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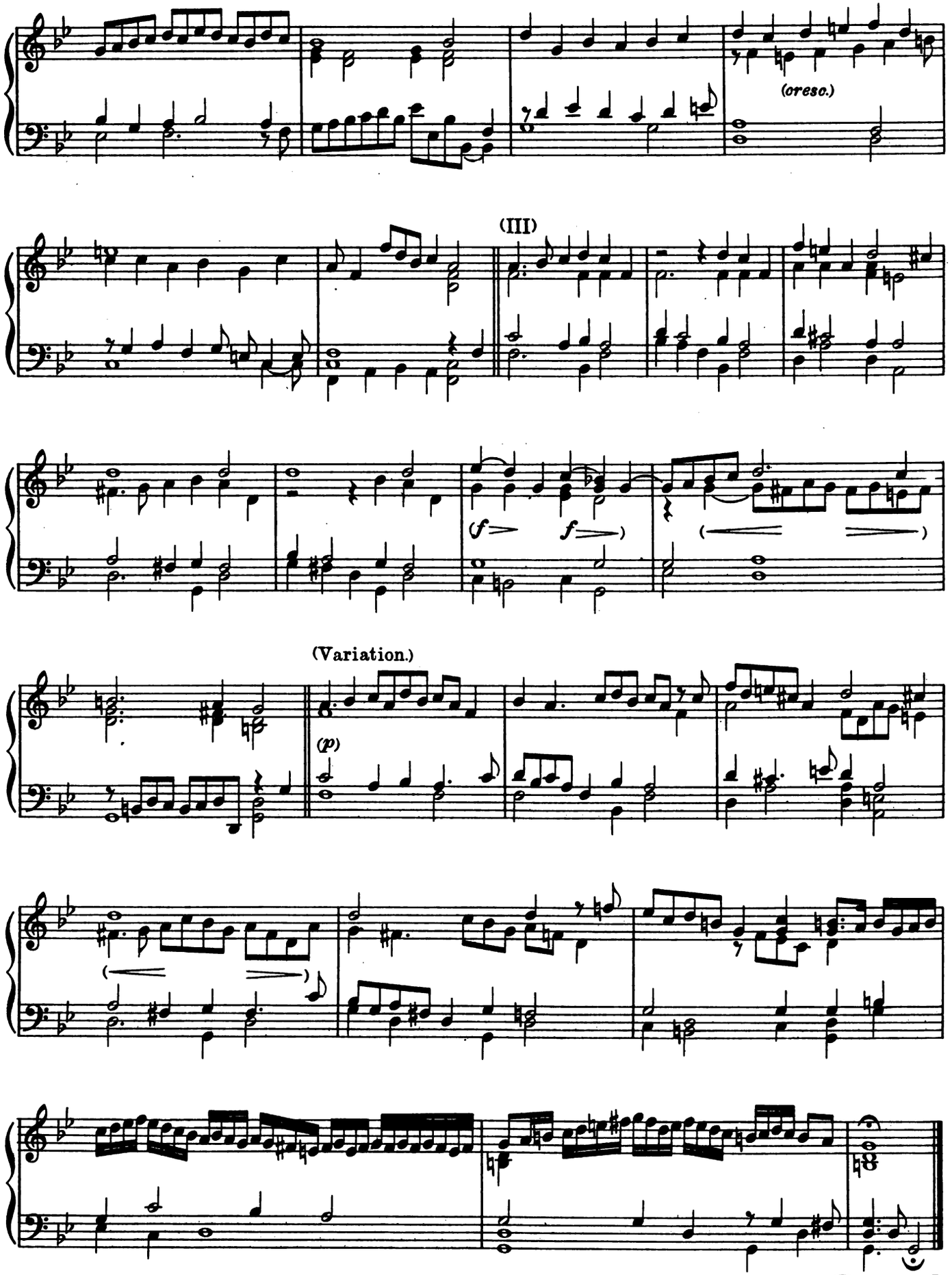

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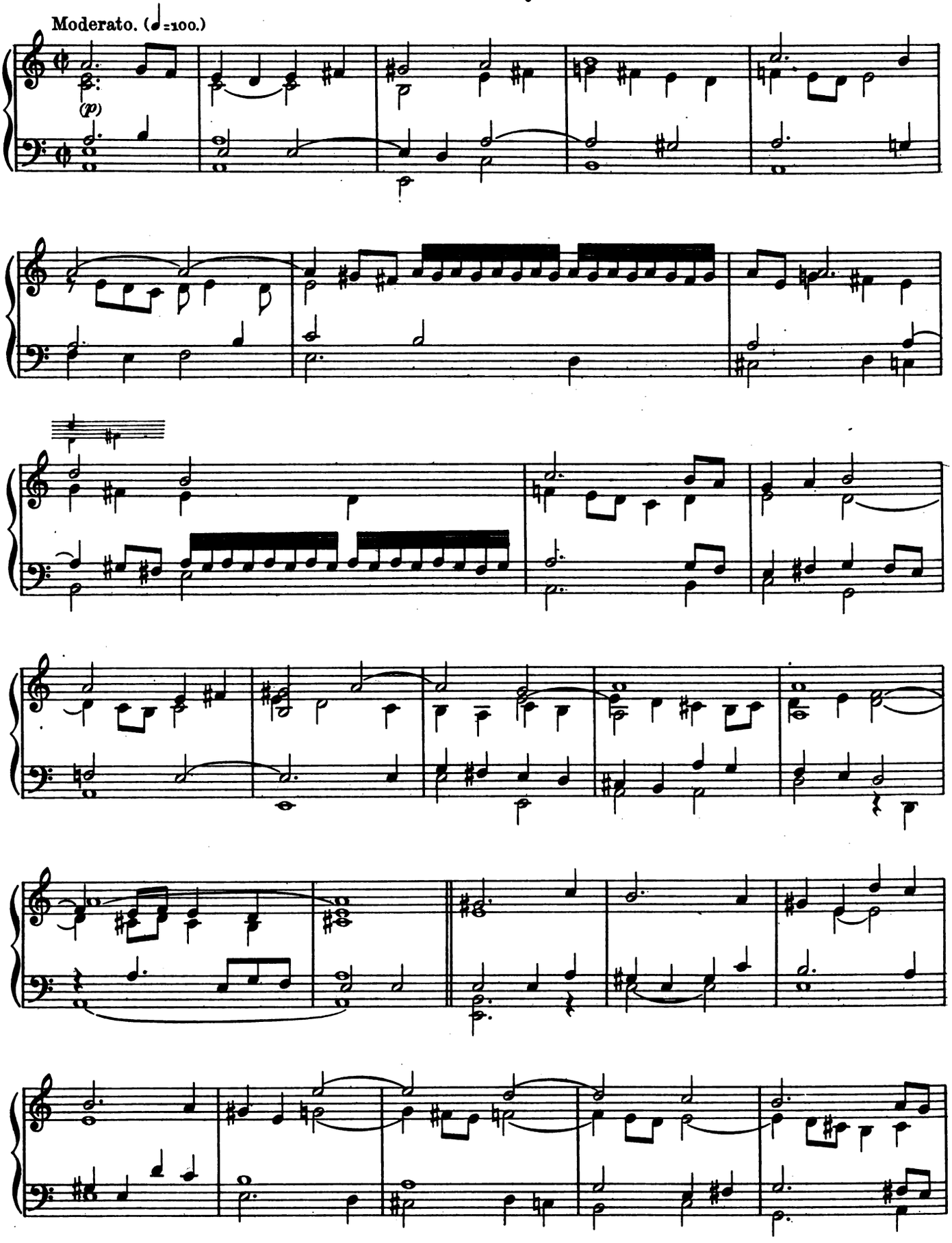
Orlando Gibbons (1583-1620)

The Lord of Salisbury his Pavin.



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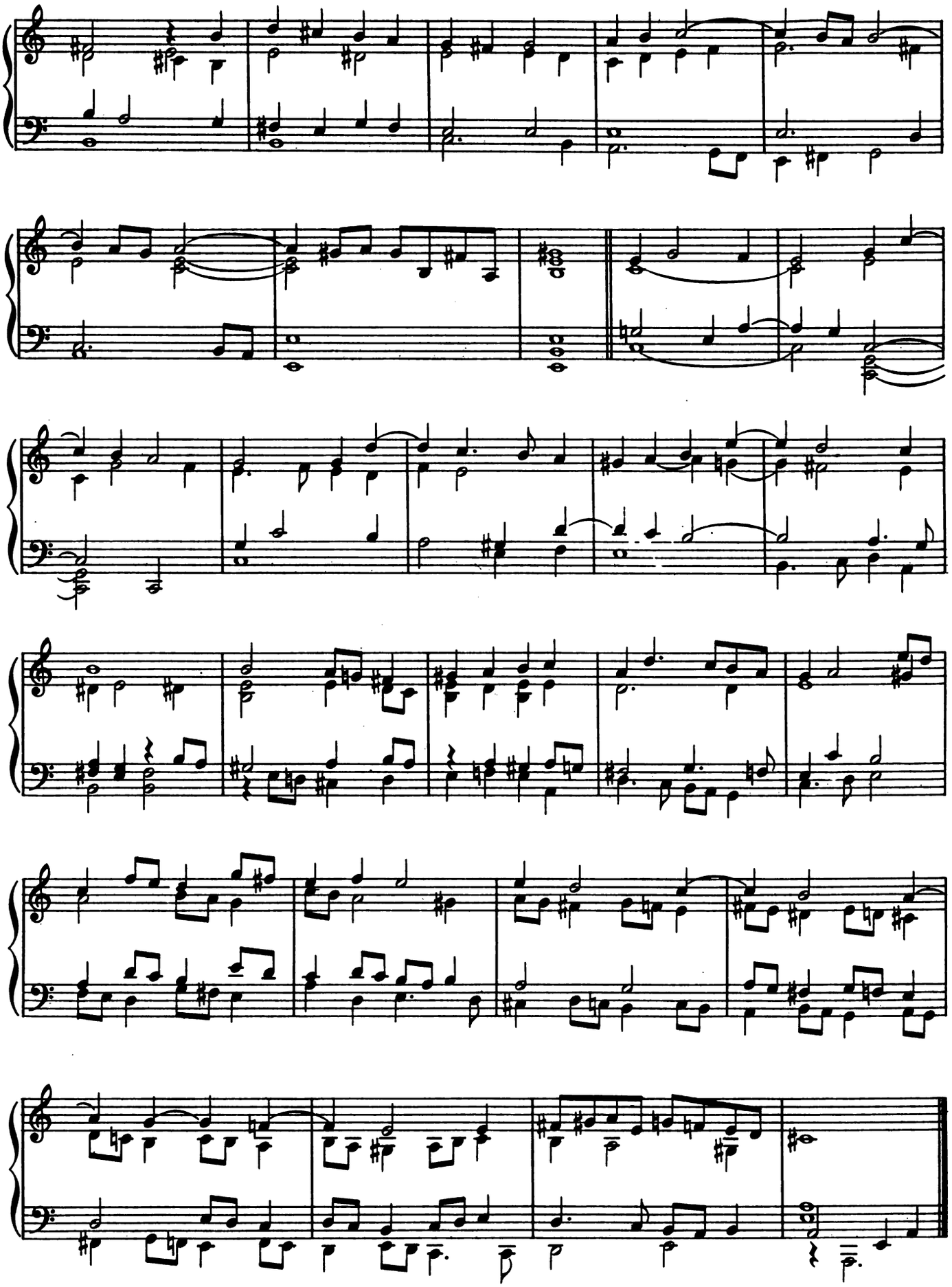

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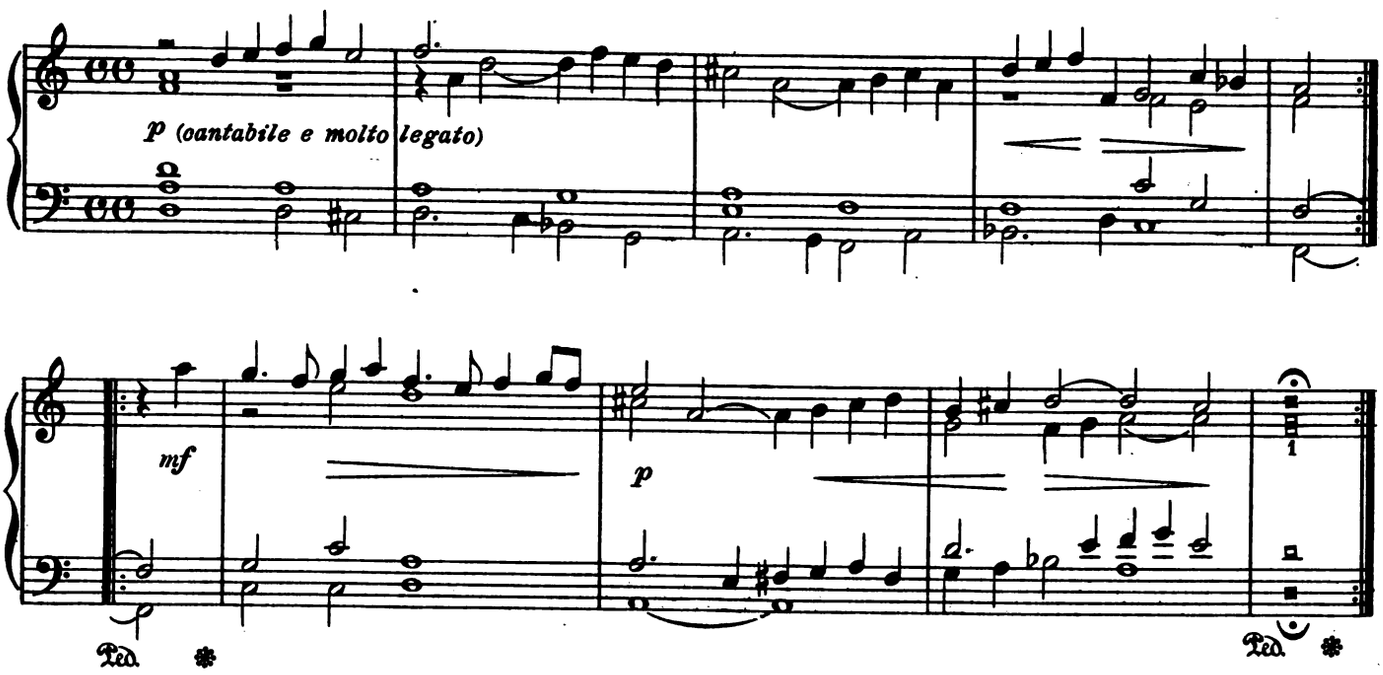
Girolamo Frescobaldi 1587 [1591?]-1640 [1654?]

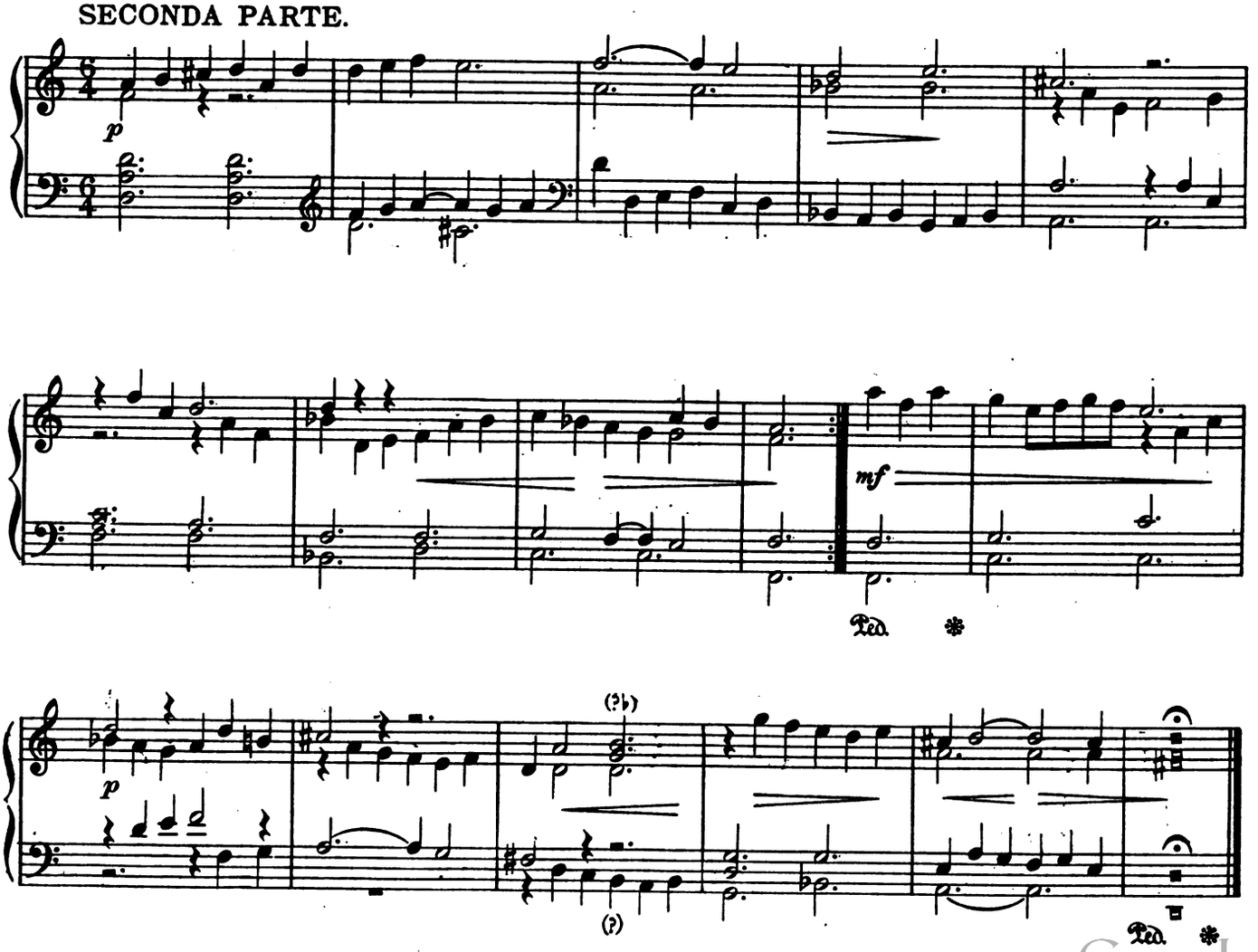
Aria detta la Frescobalda.

PRIMA PARTE.

(Andante non troppo.) ♩=76.



SECONDA PARTE.



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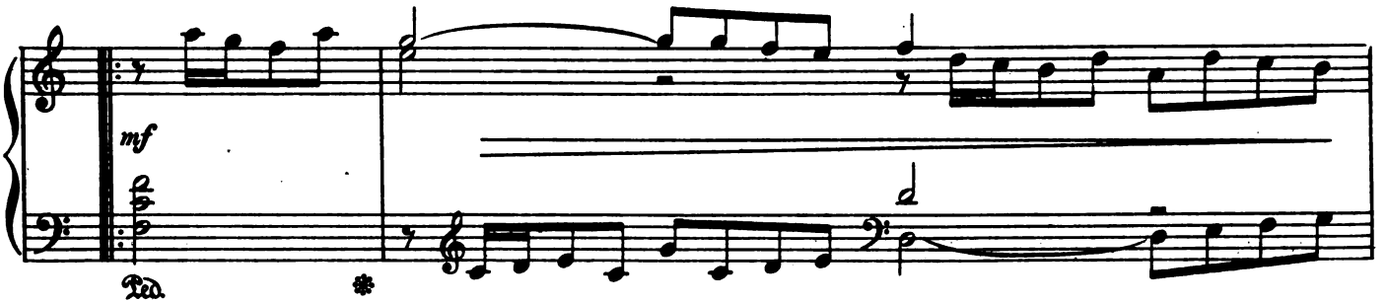
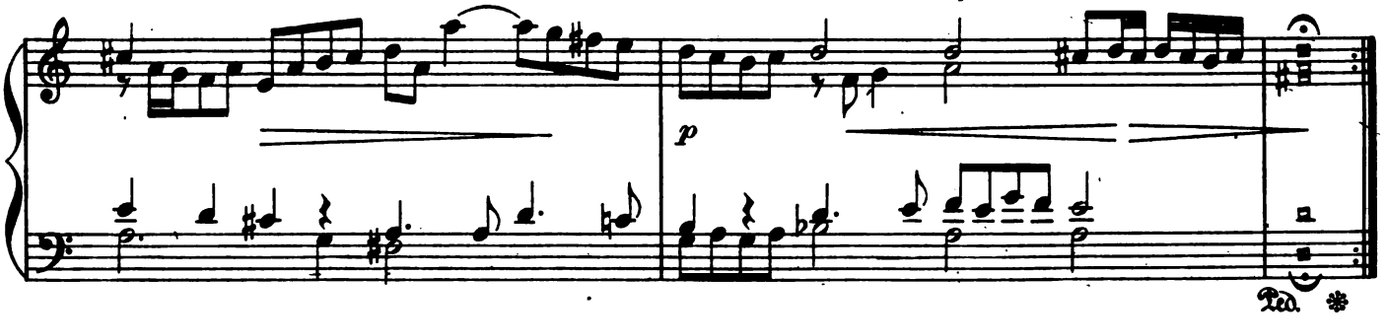
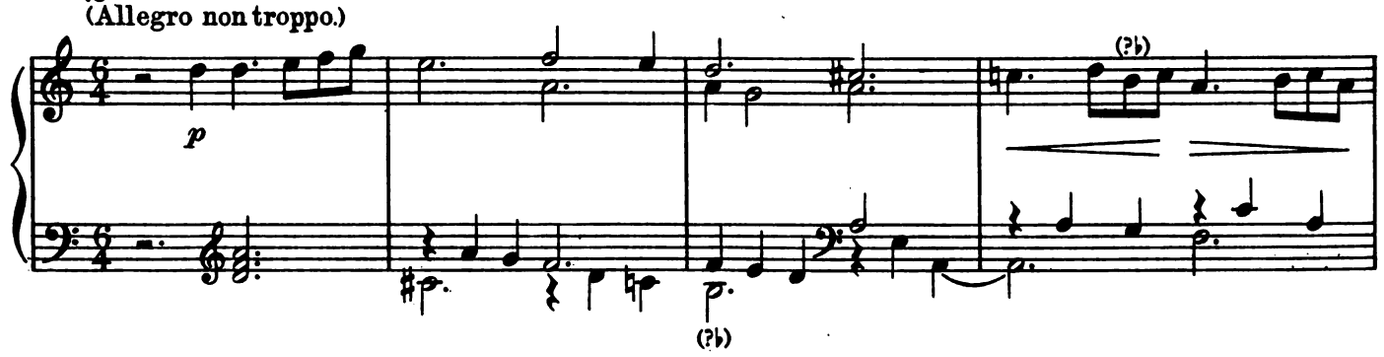
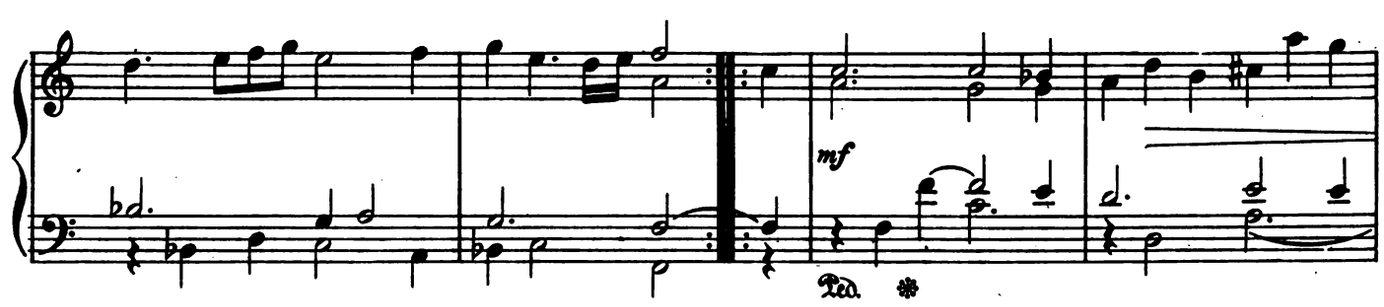


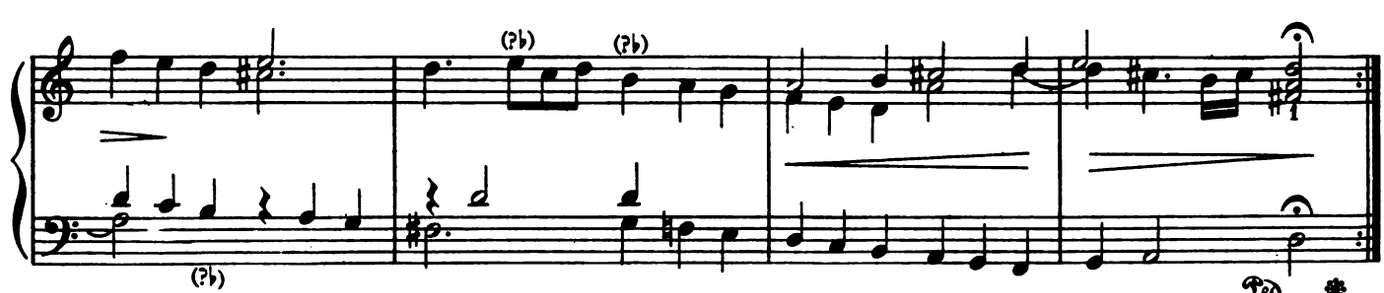


QUINTA PARTE CORRENTE.

(Allegro non troppo.)







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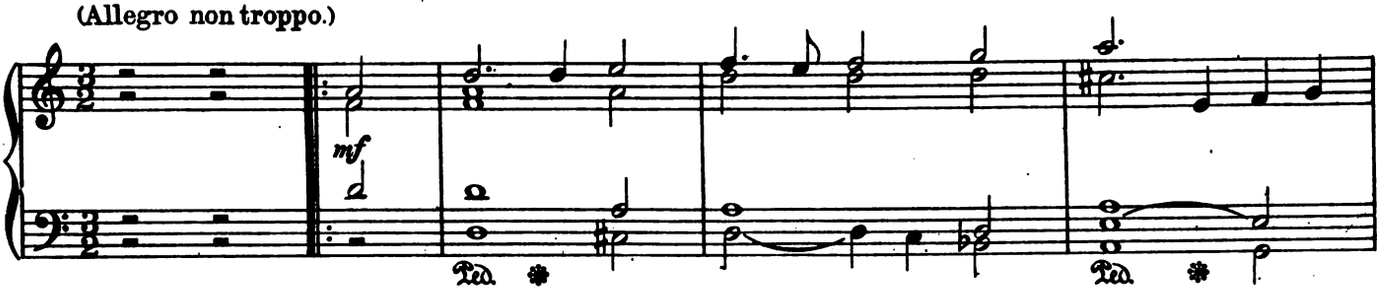
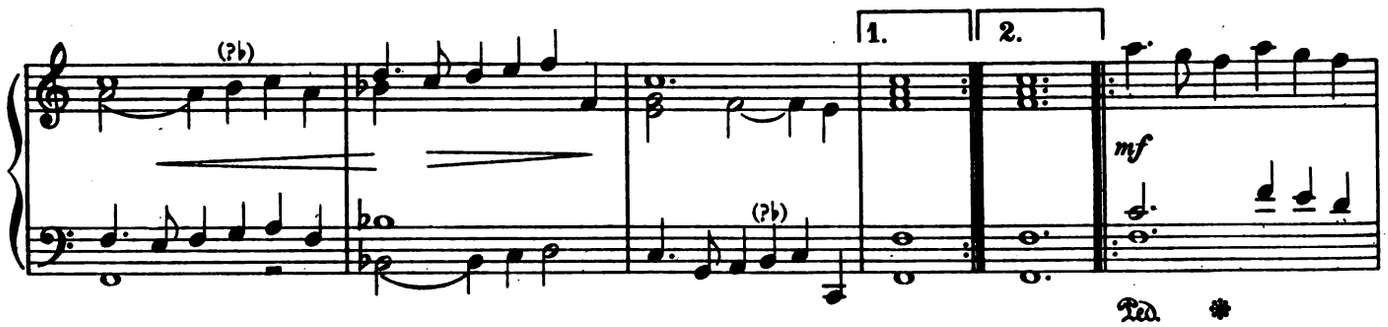
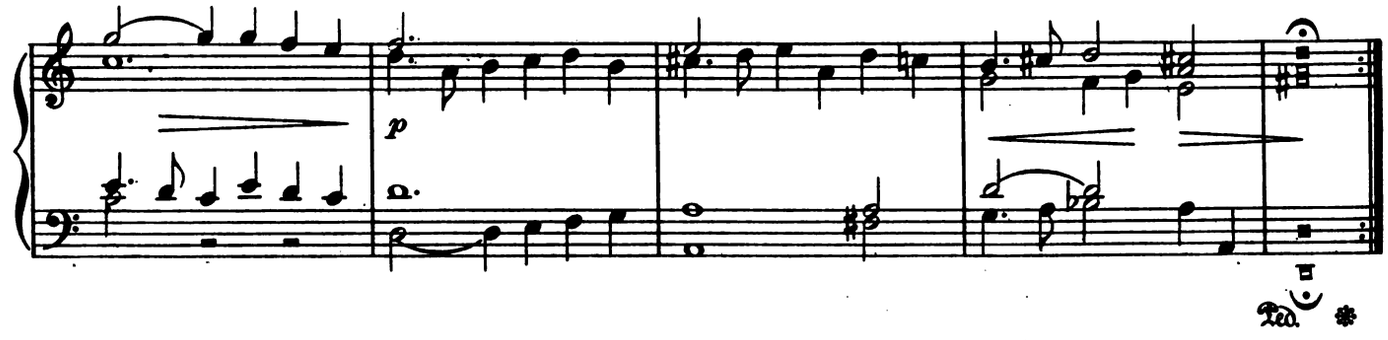
TERZA PARTE GAGLIARDA.

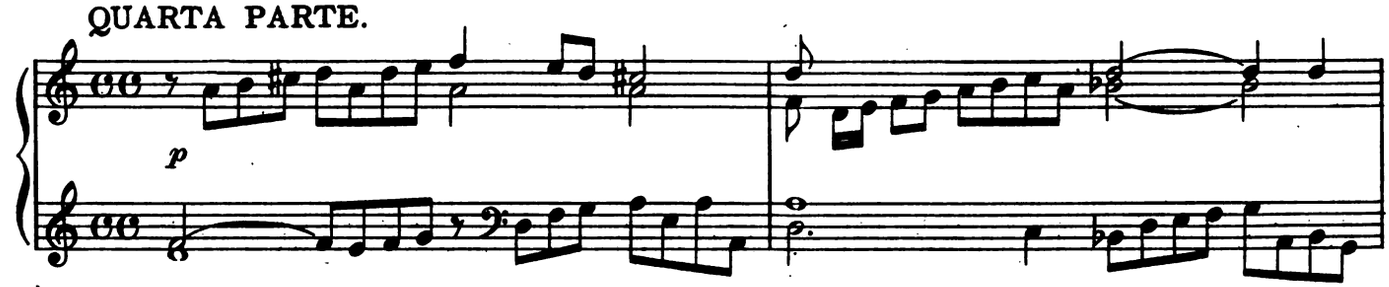
(Allegro non troppo.)

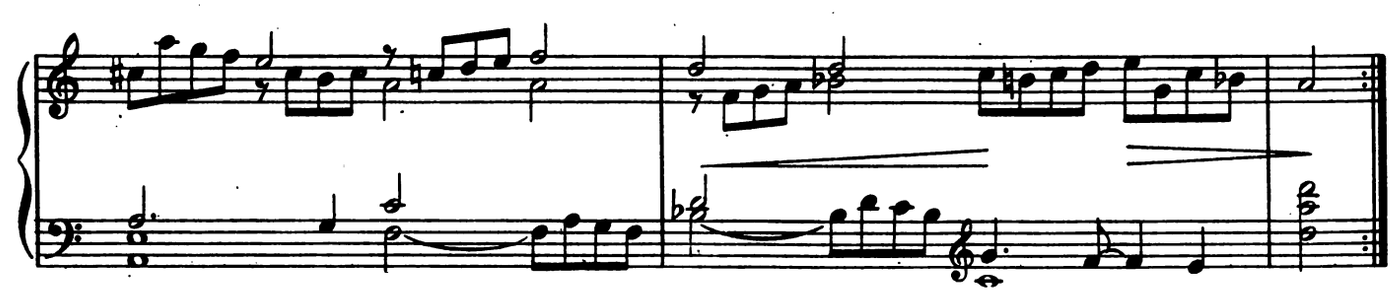






QUARTA PARTE.





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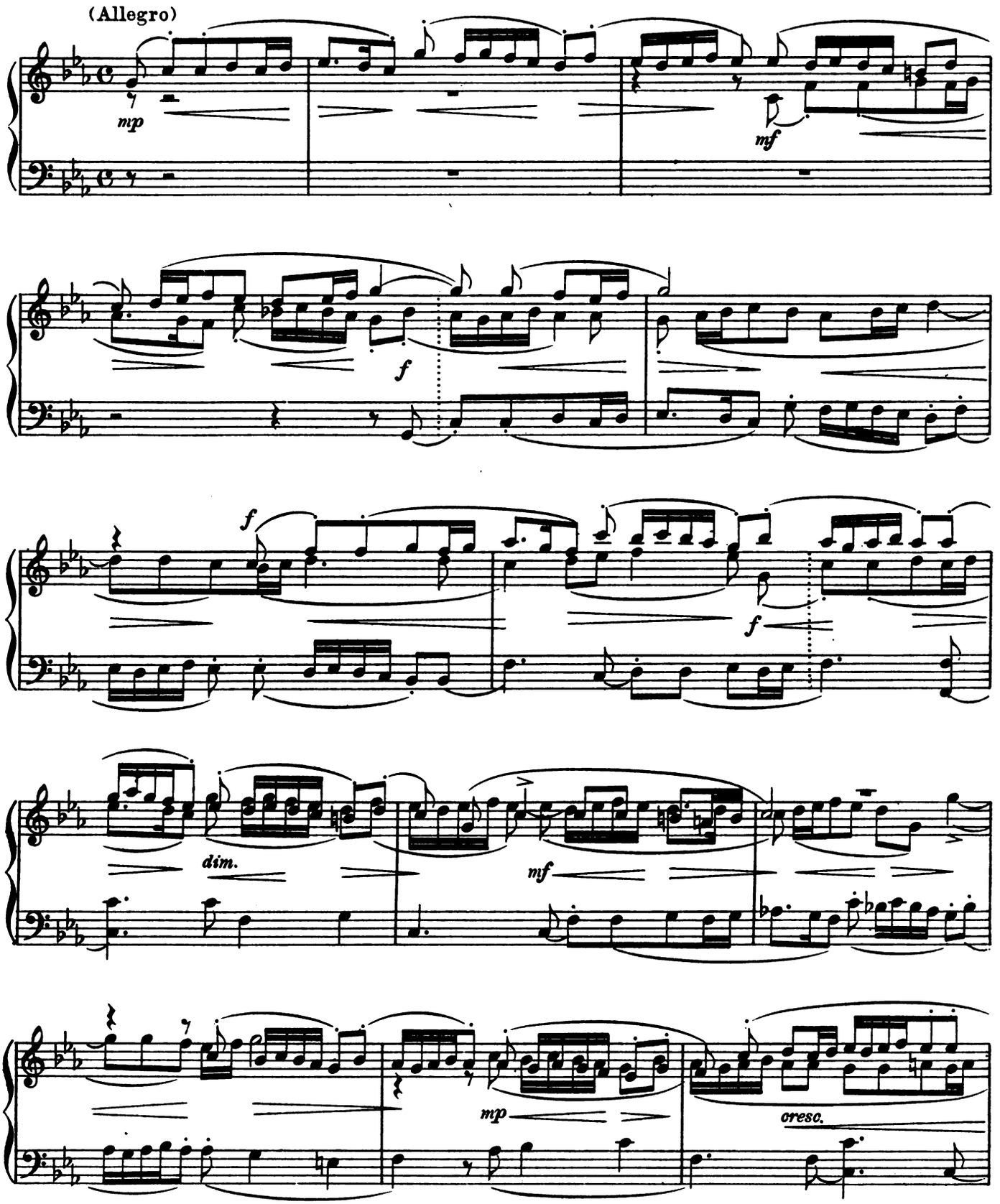
Giovanni Legrenzi (1625-90)

Trio-Sonata, La Torriana (1655)



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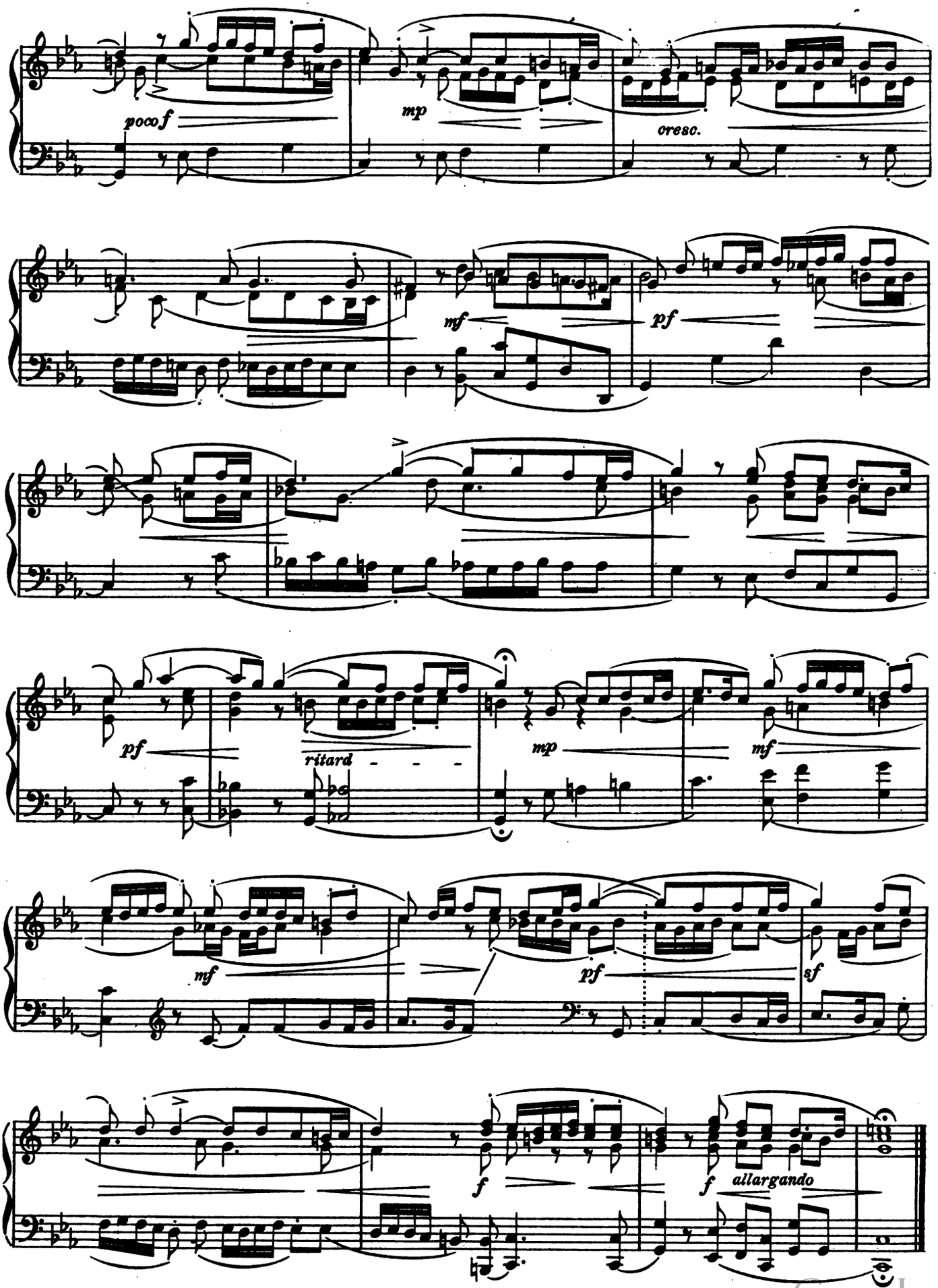

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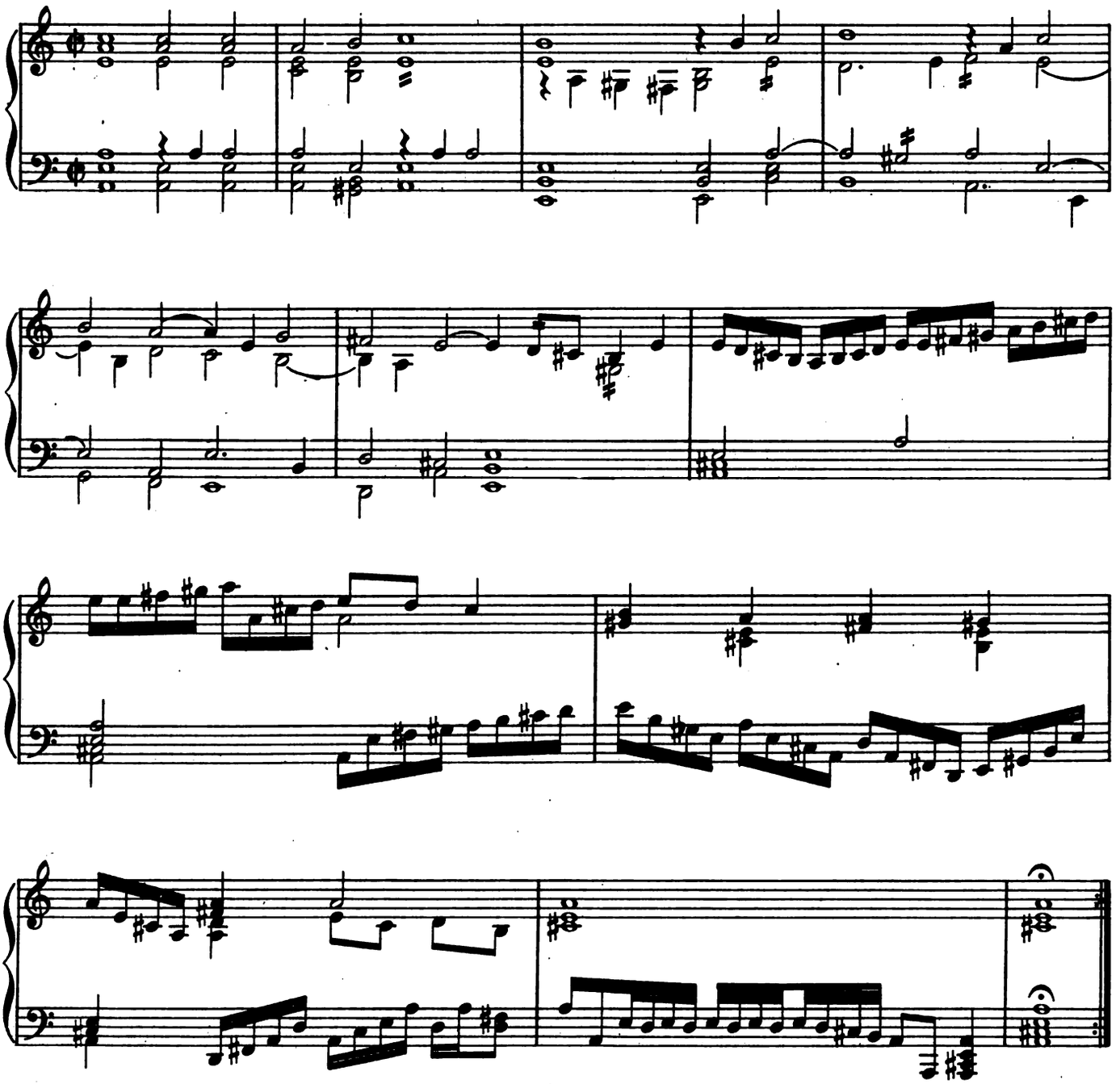
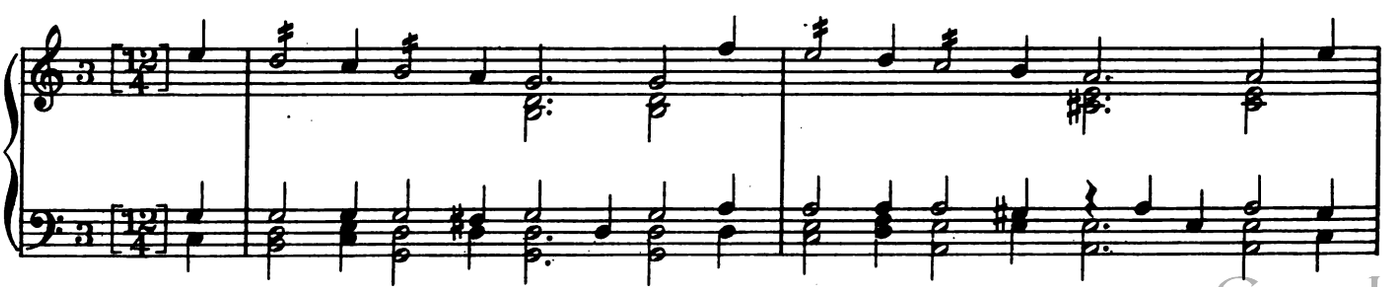
John Bull (ca.1562-1628.)

Praeludium.



John Bull

Gigge



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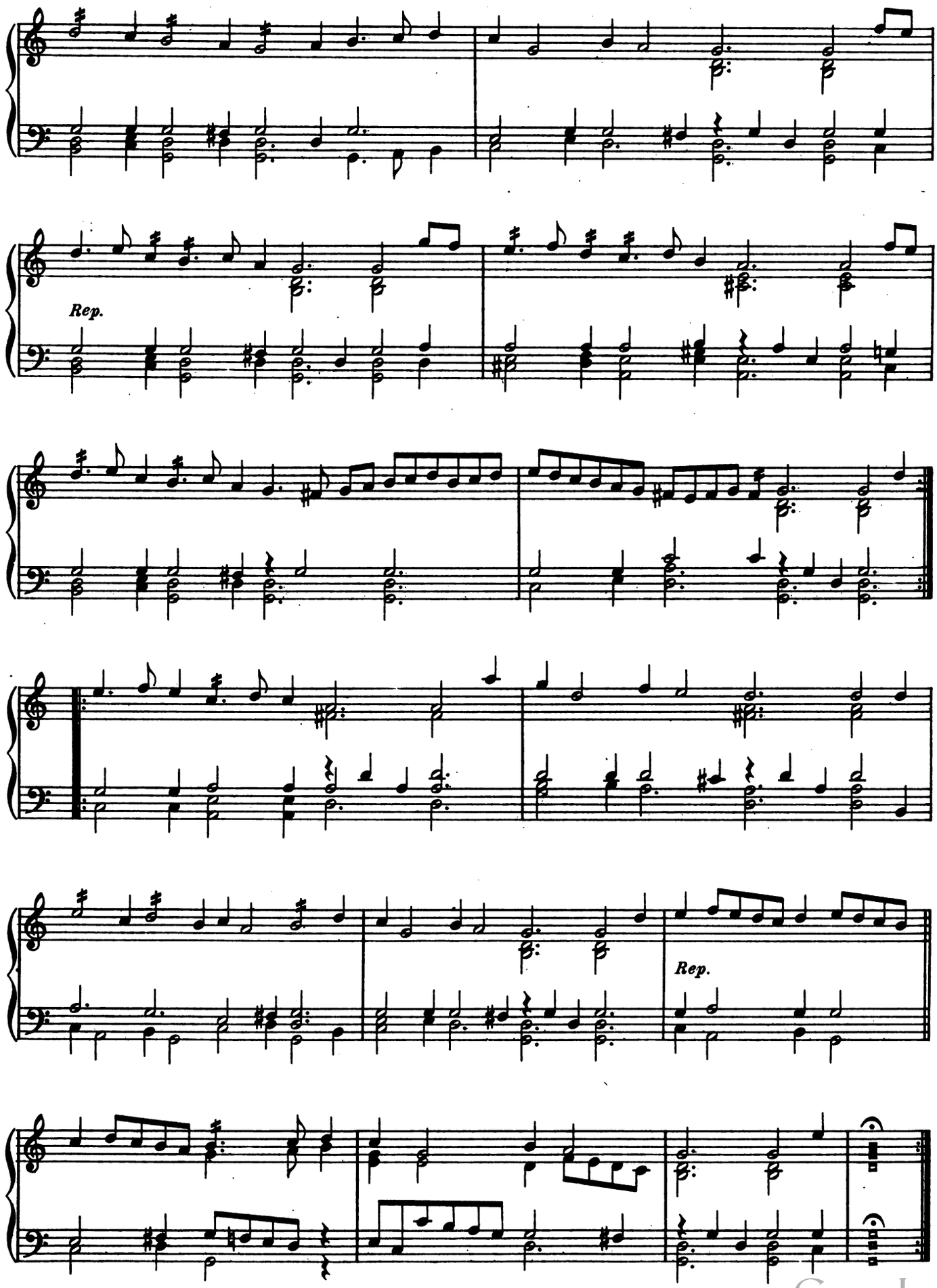

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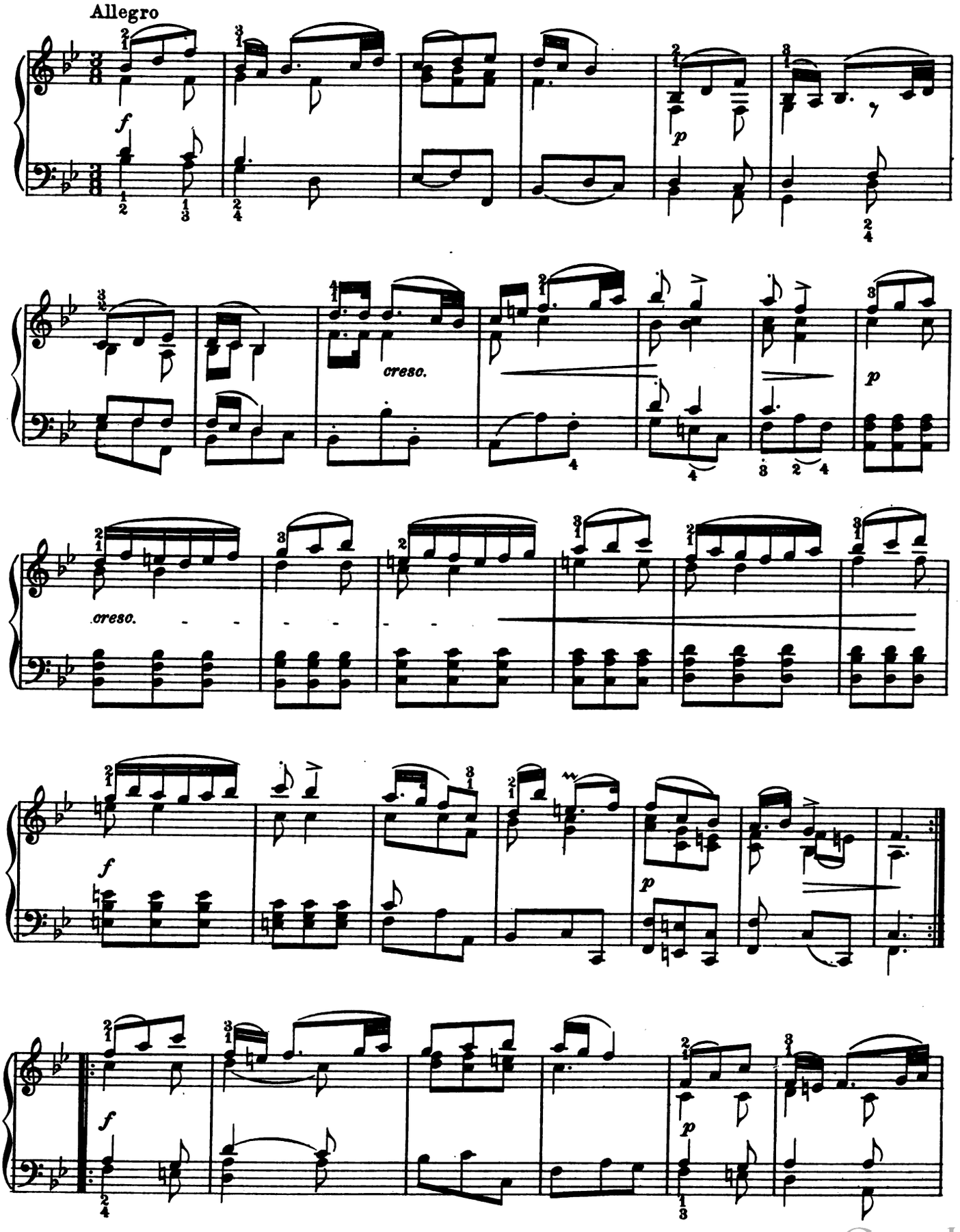
Arcangelo Corelli (1653-1713)

Allegro.



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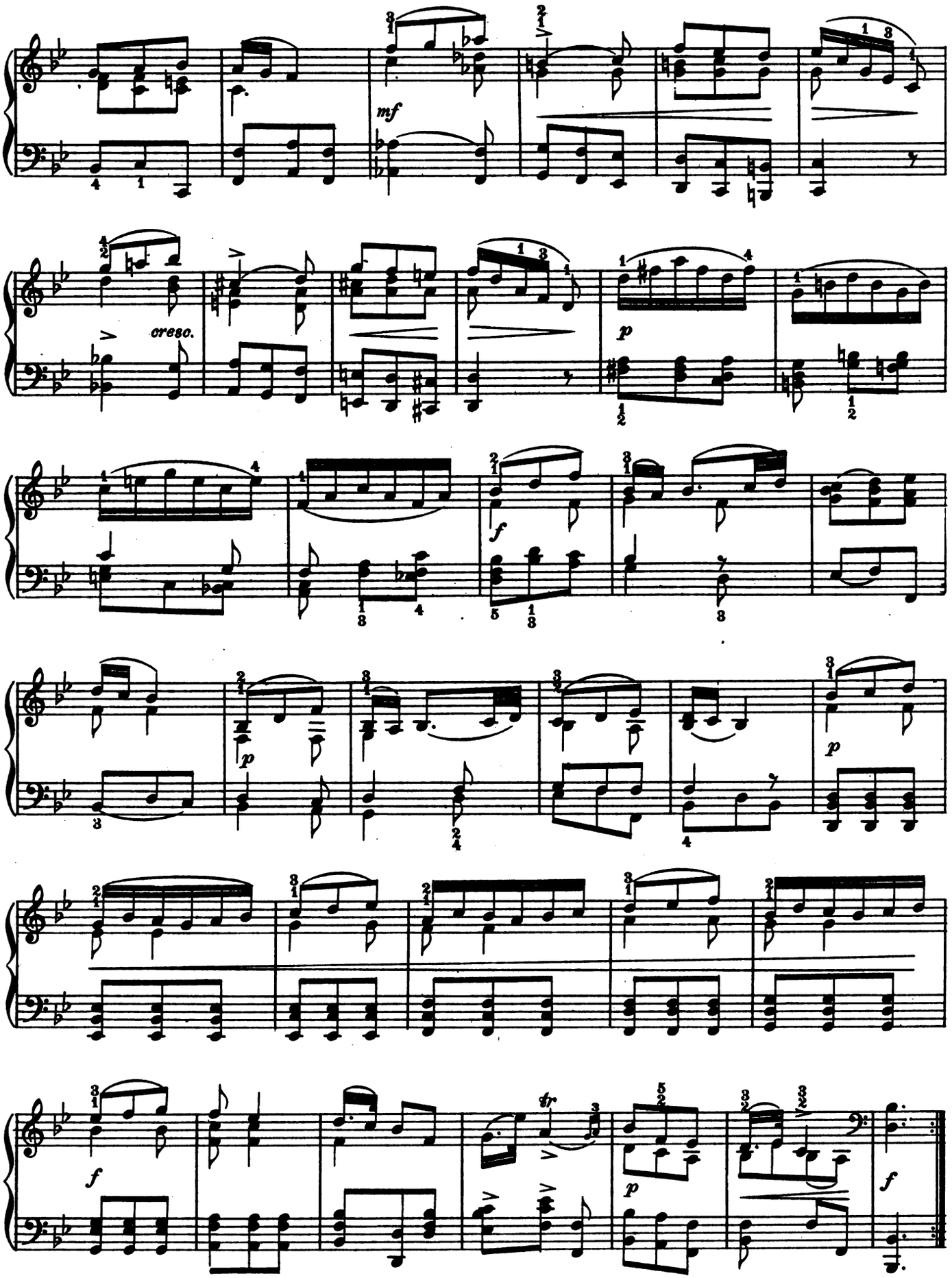

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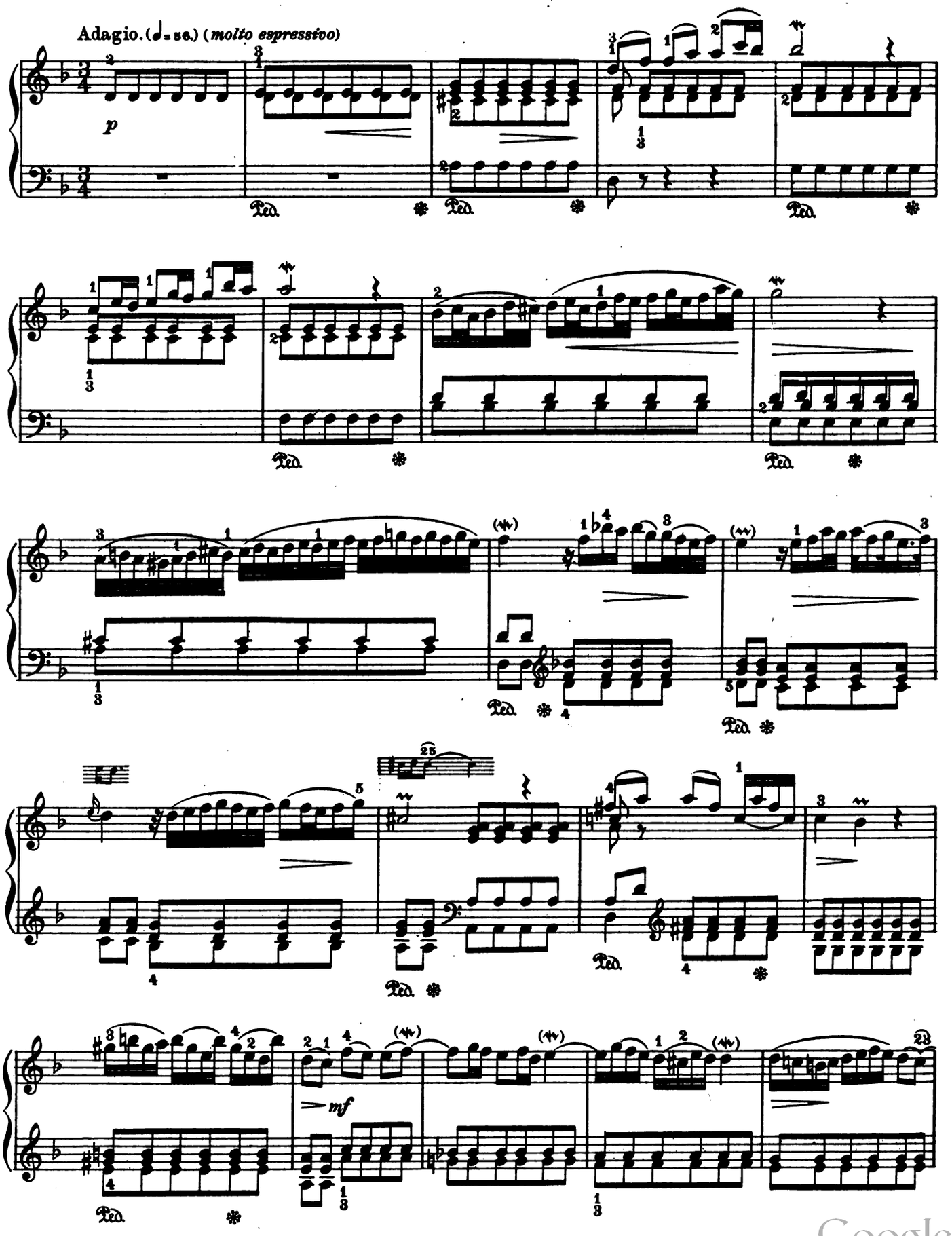
Antonio Vivaldi (d. 1743)

Adagio transcribed by J. S. Bach



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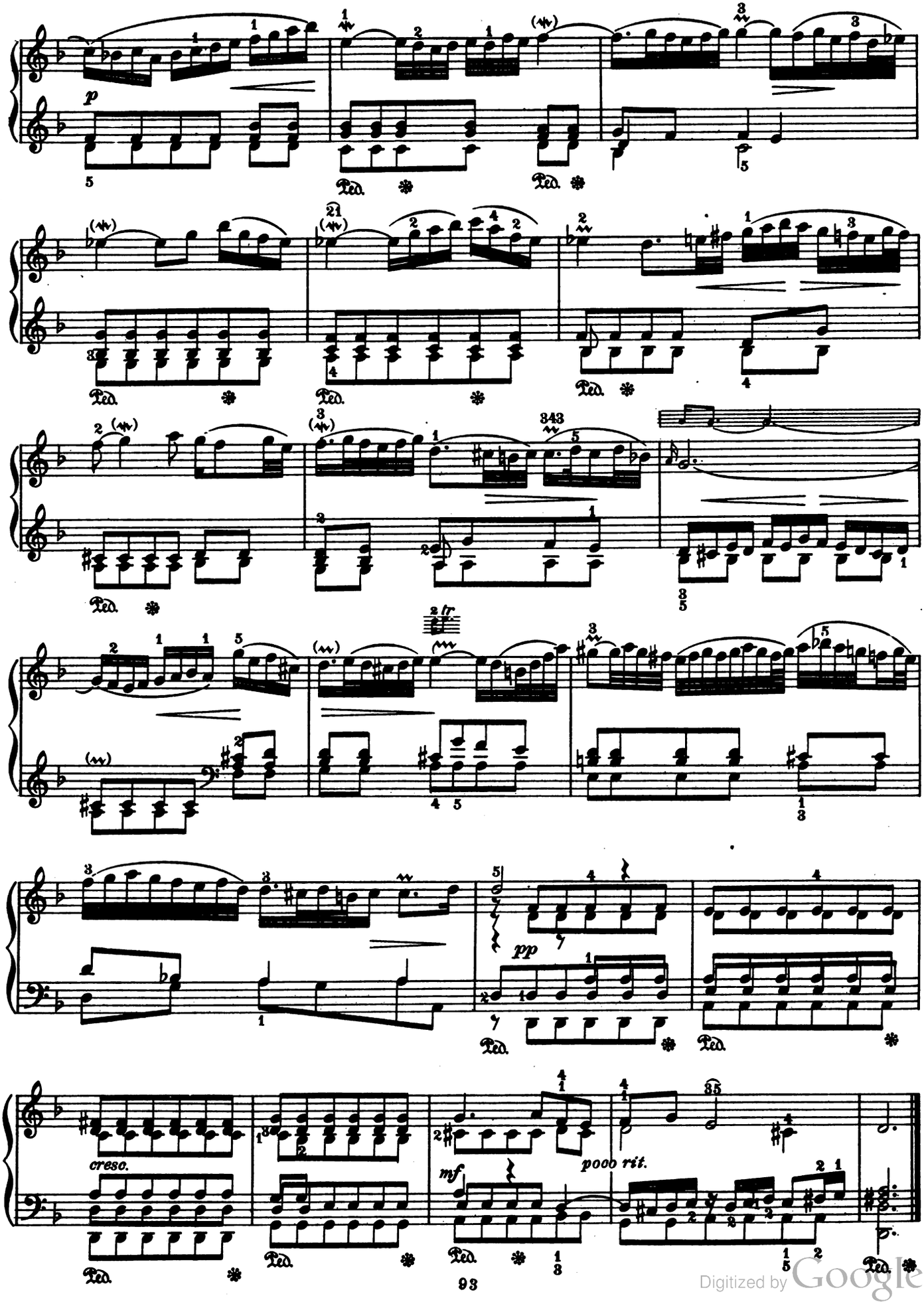

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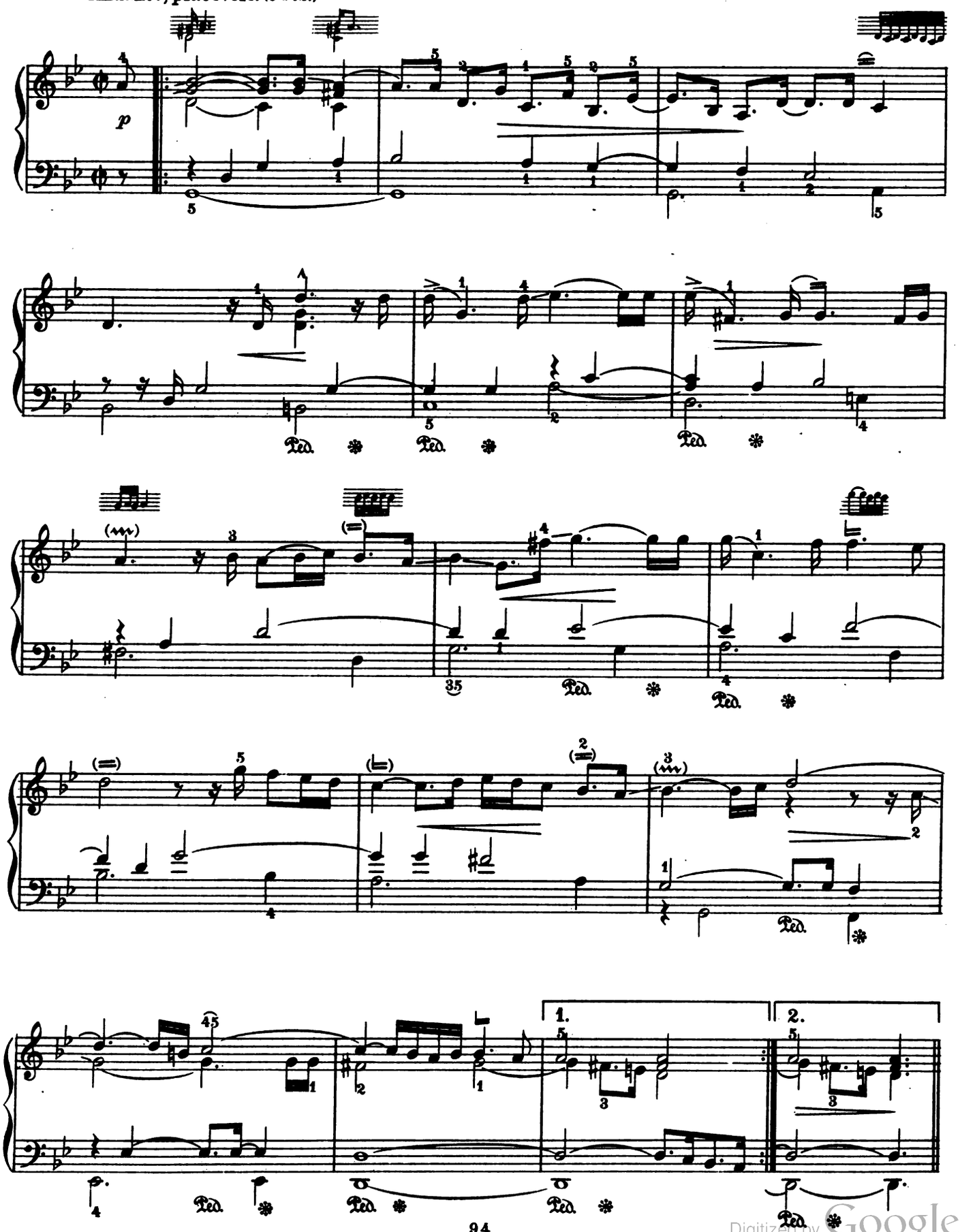
Henry Purcell (1658-1708.)

Almand.

Andante, piacevole. (♩ = 72.)



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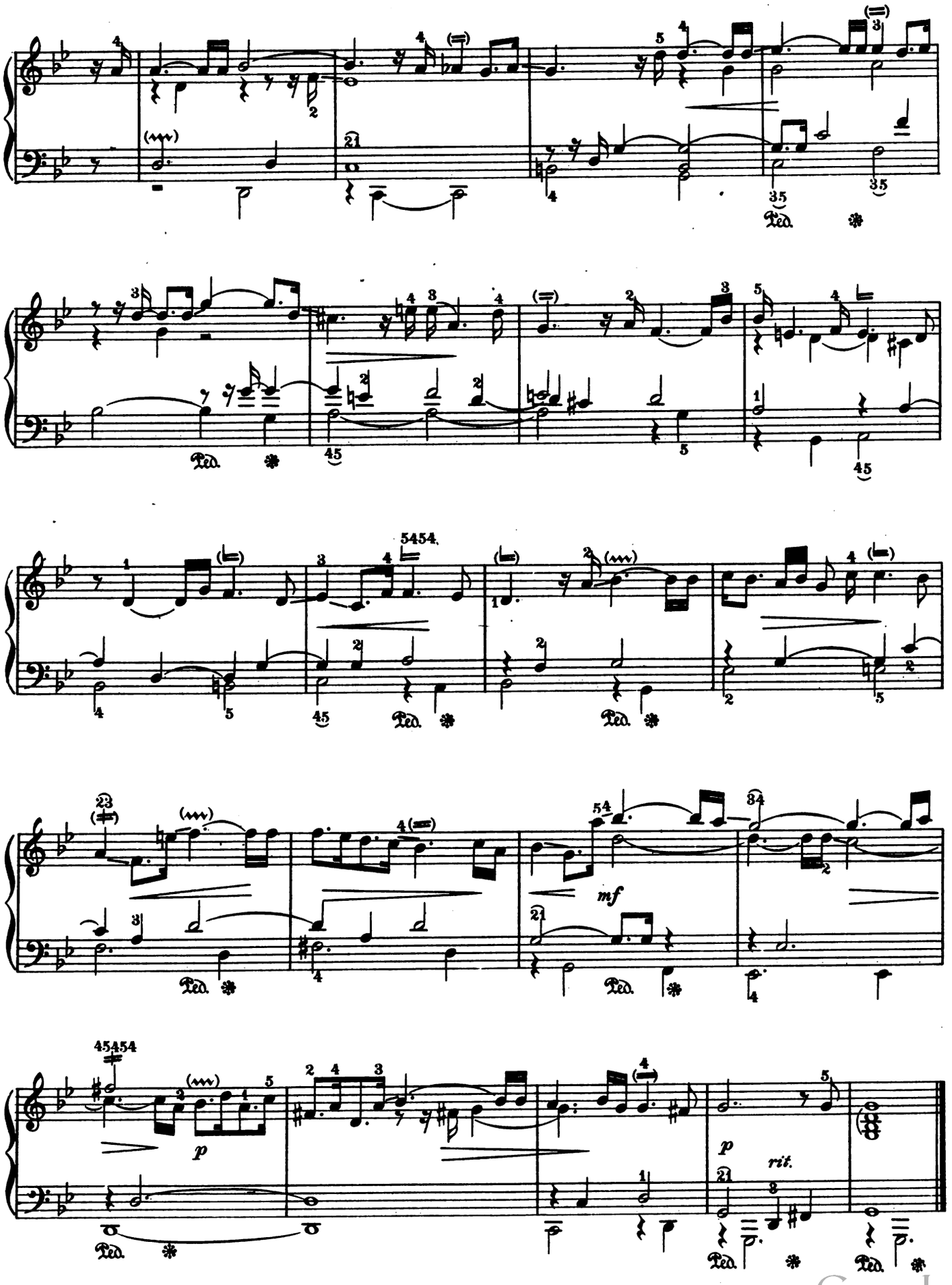

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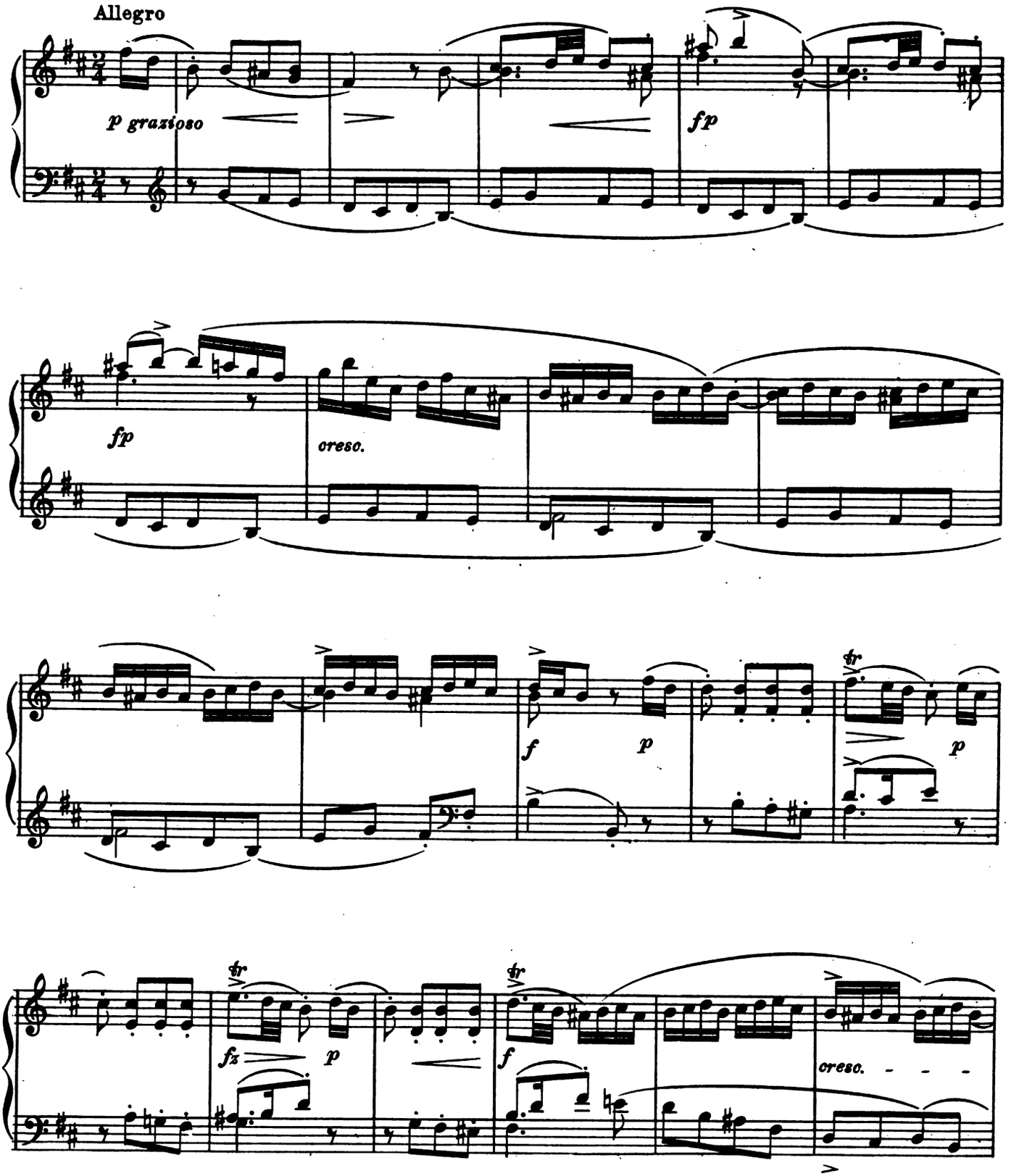
Domenico Scarlatti (1685-1757)

Bourrée



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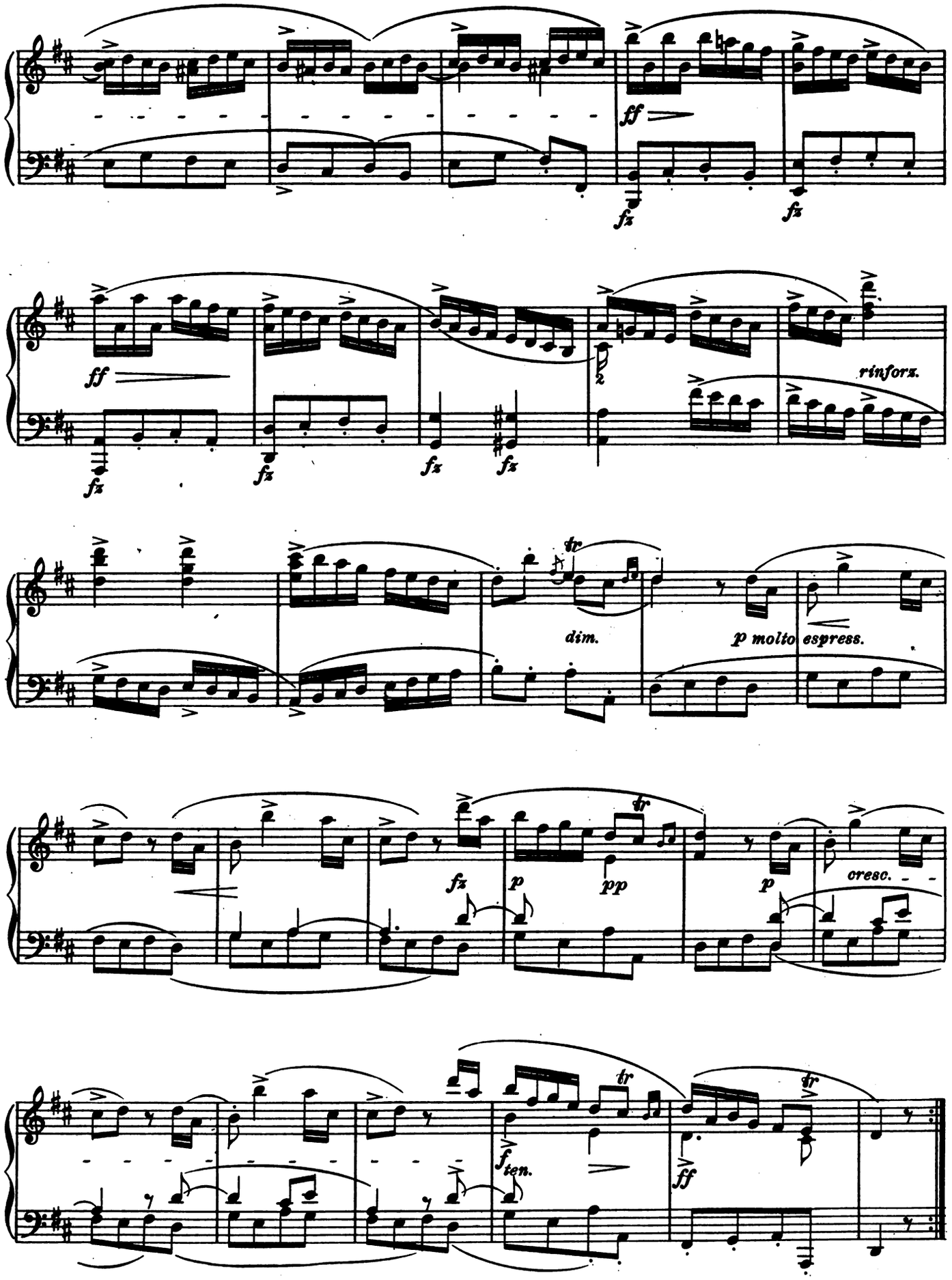

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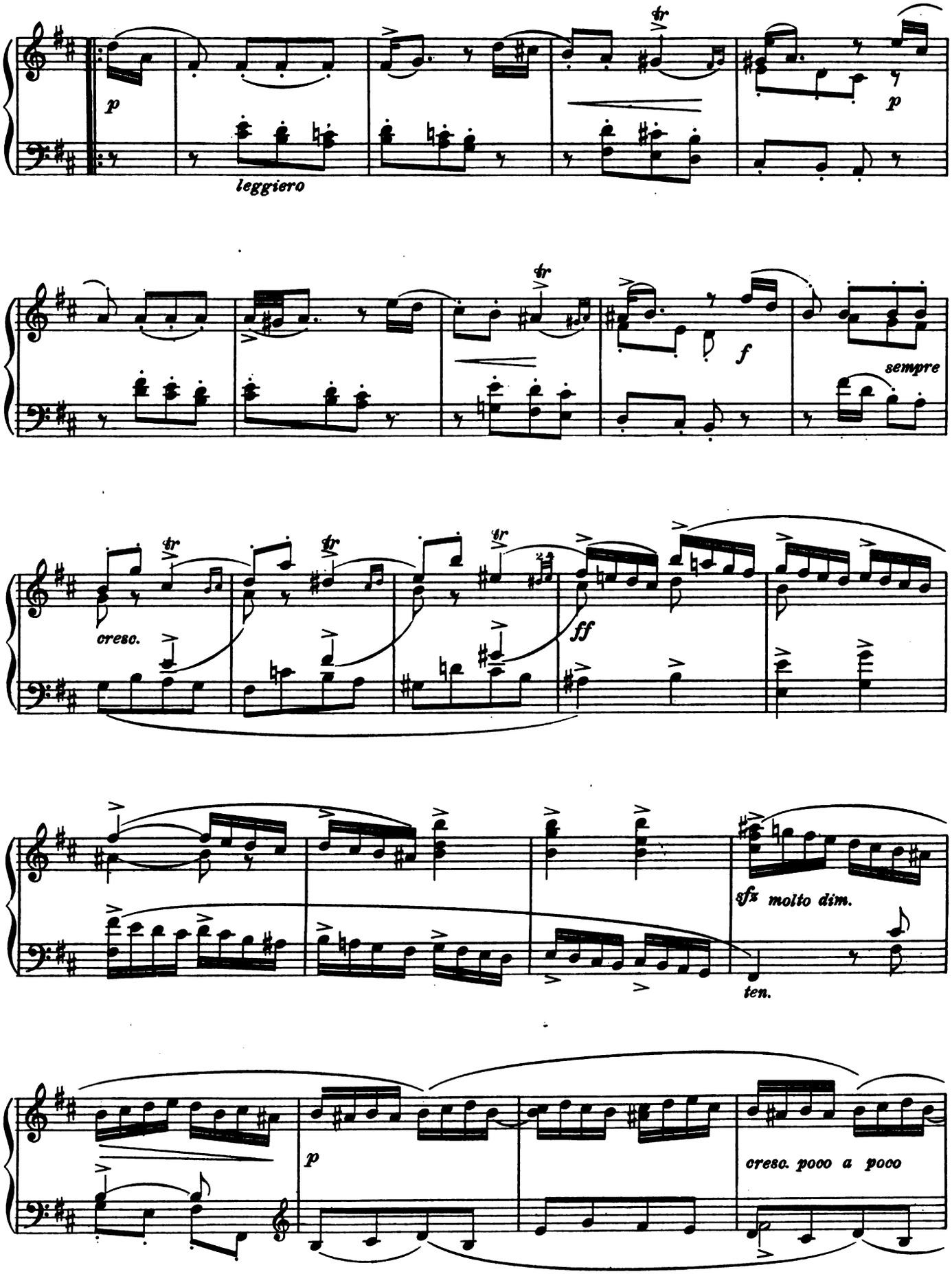

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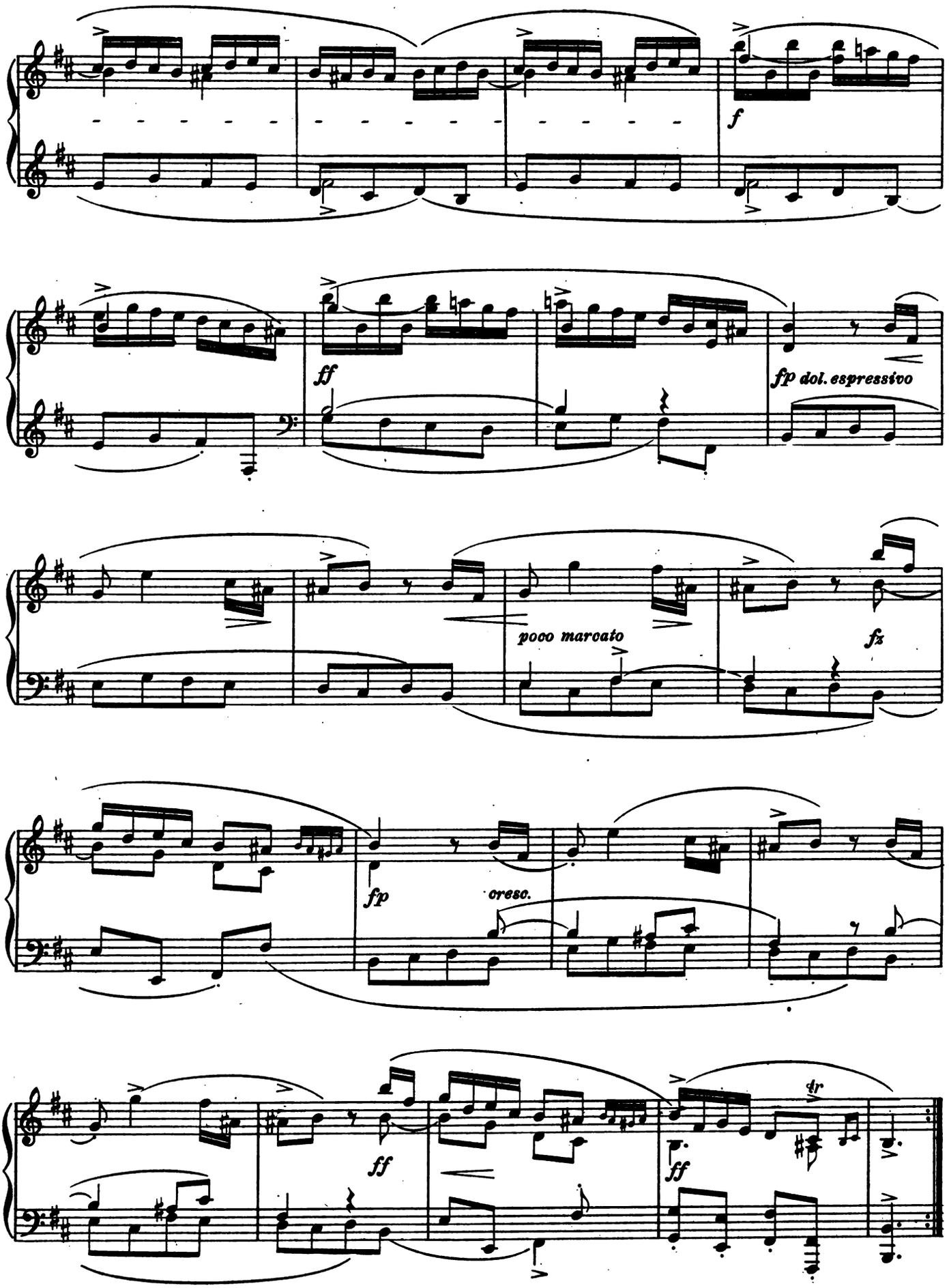

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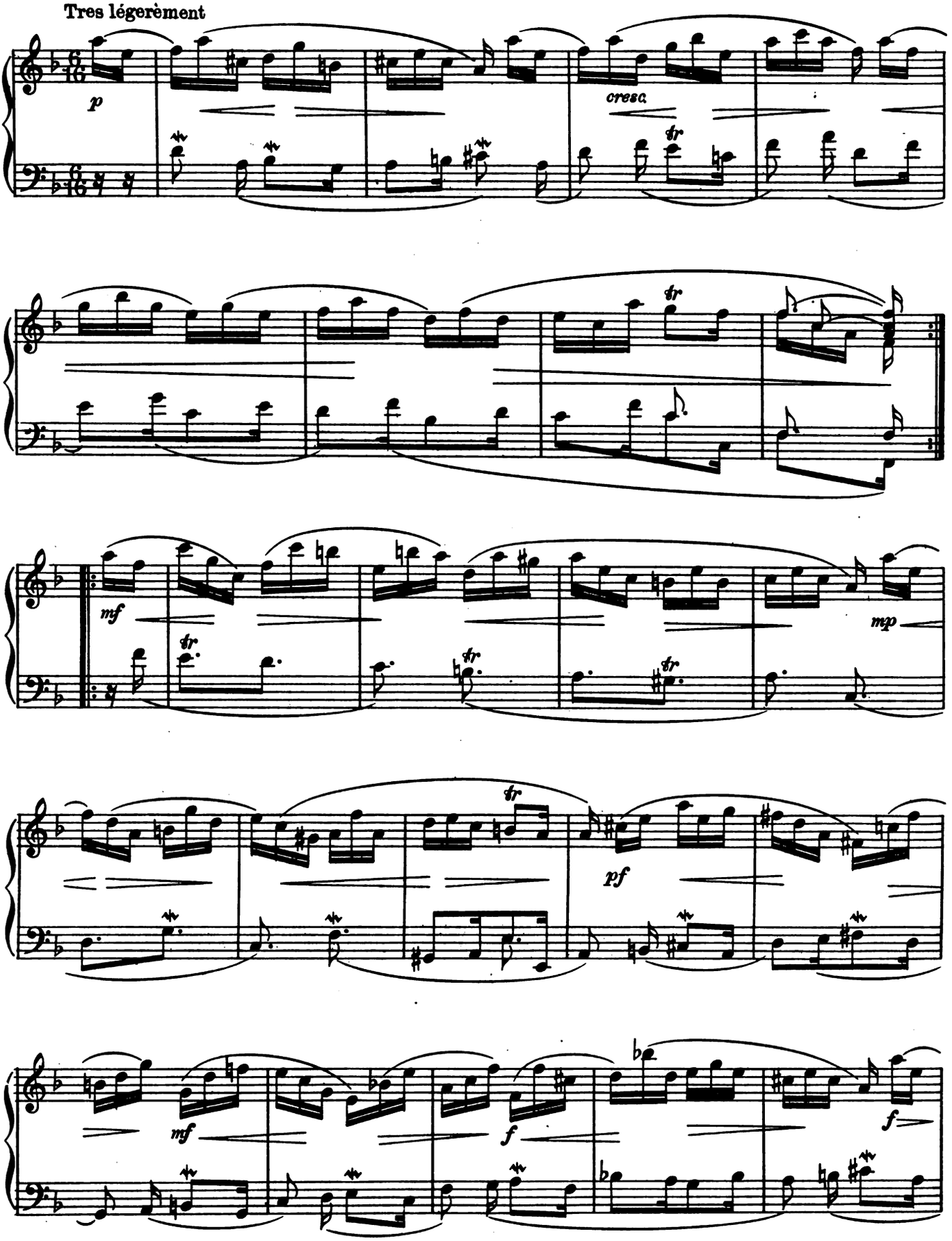
François Couperin (1668–1733)

"Les Papillons," Gigue from Suite No. 2. (1713)

Tres légerèment



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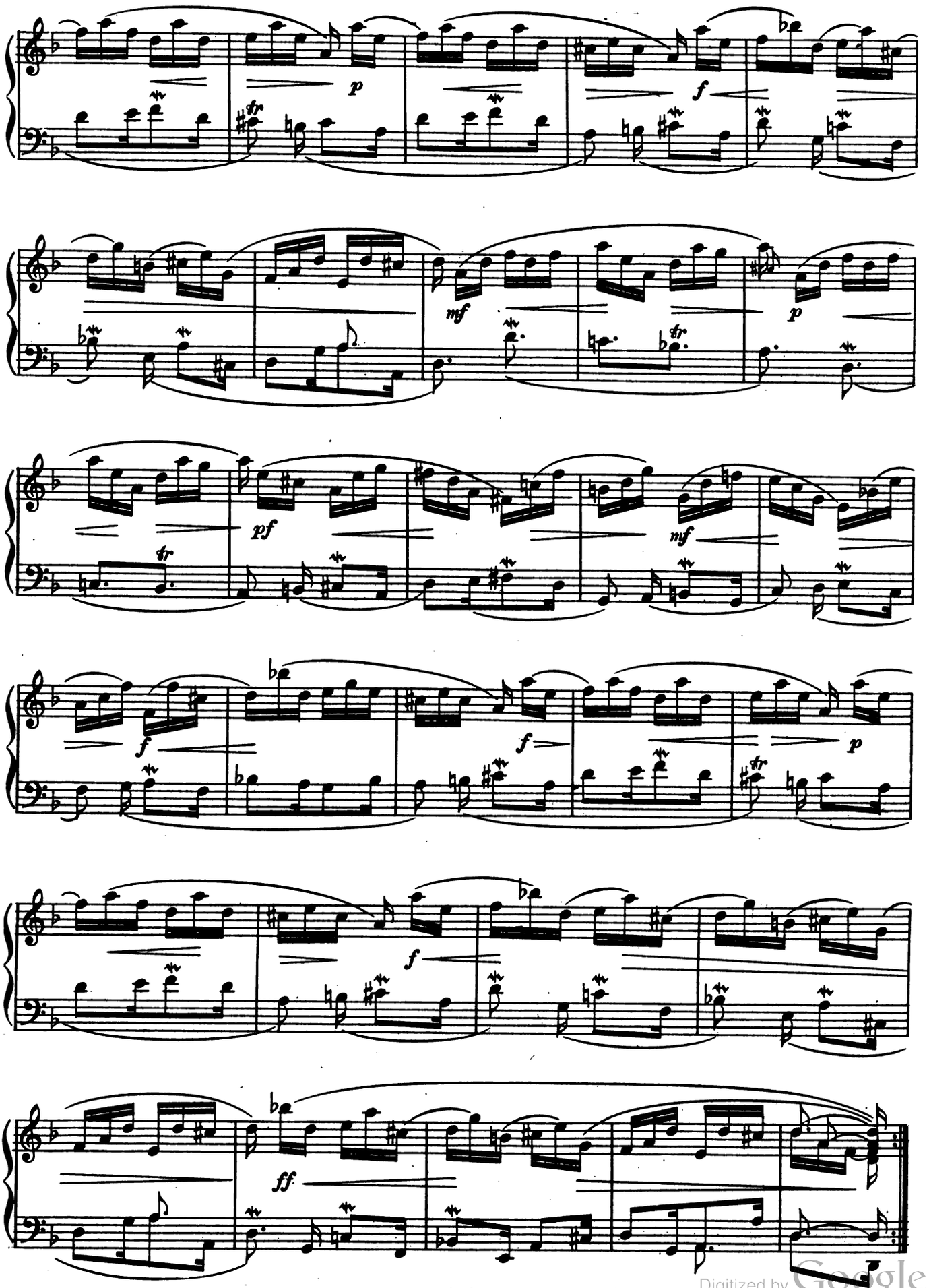

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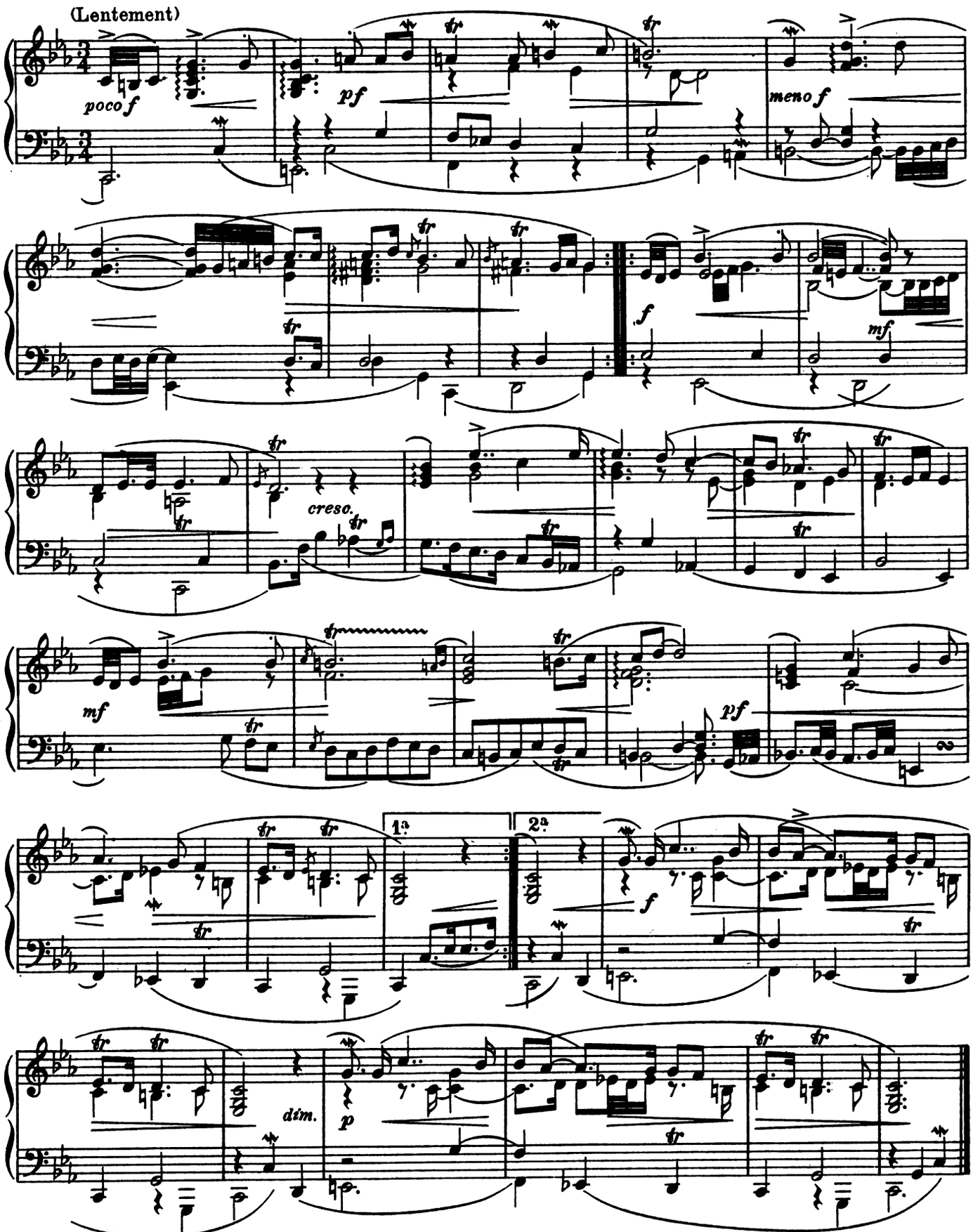
François Couperin (1668–1733)

"La Lugubre," Sarabande from the Suite No 3 (1713)



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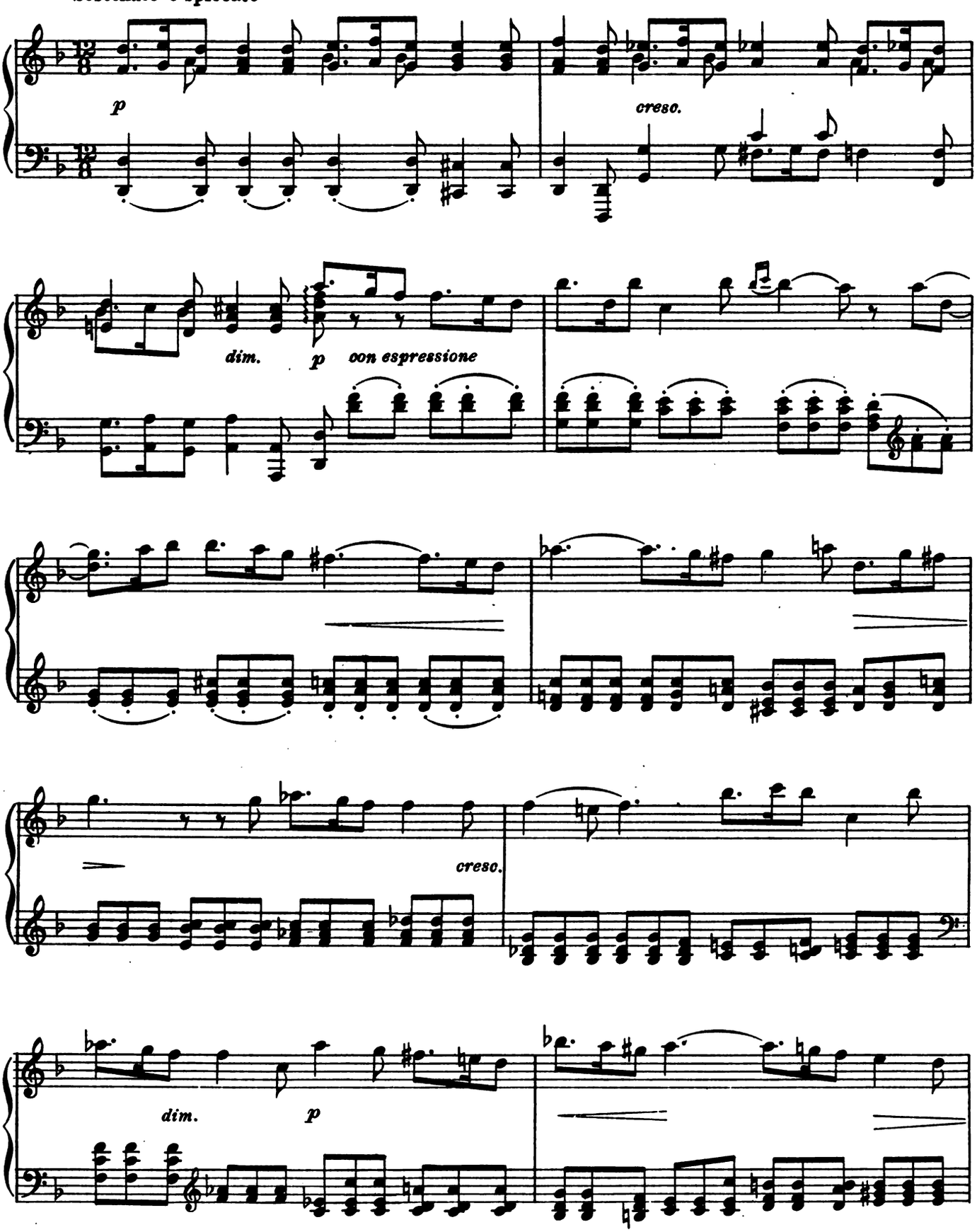
Wilhelm Friedemann Bach (1710-1784)

Largo From the Organ Concerto in D minor.

Sostenuto e spiccato



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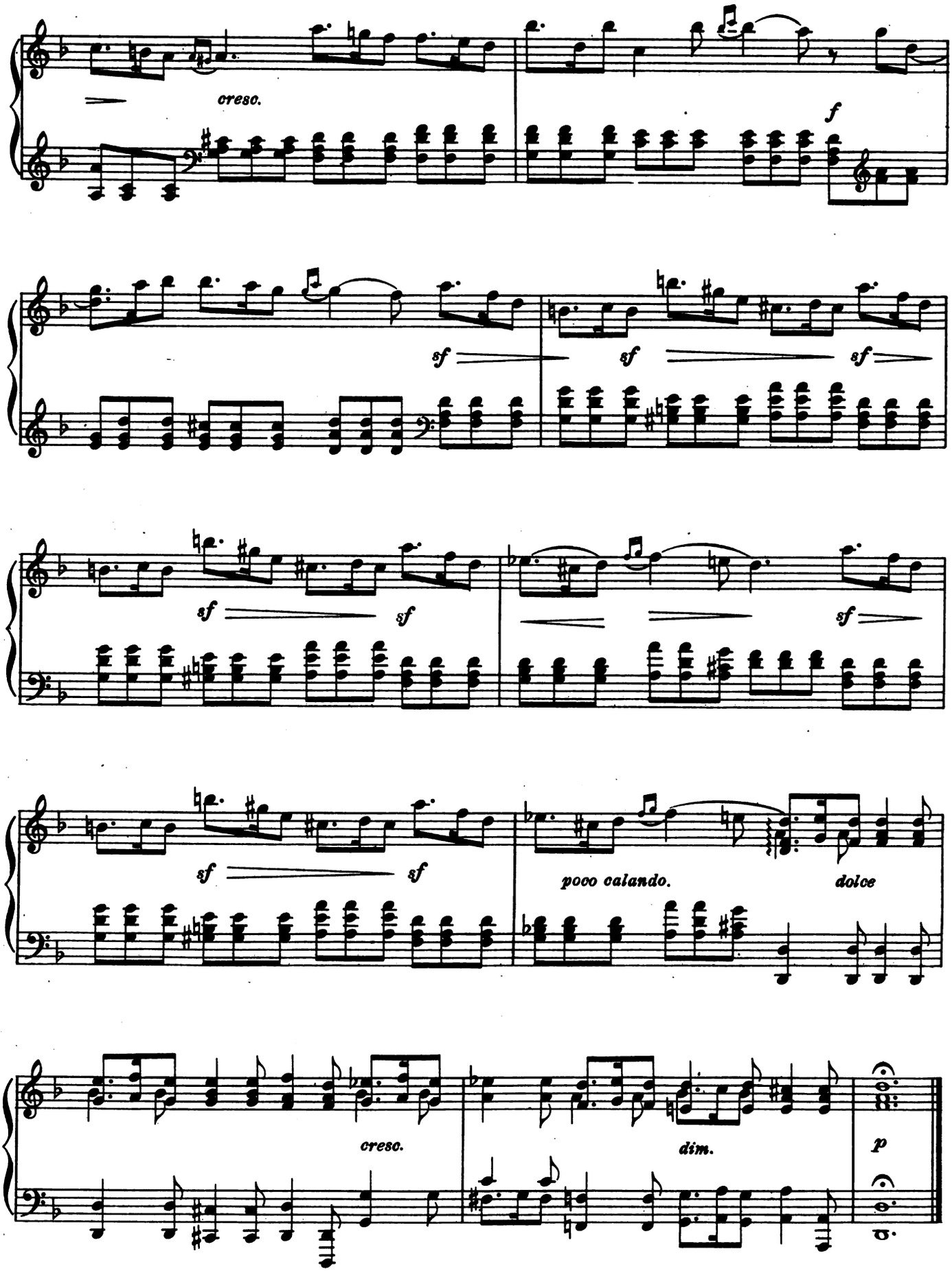

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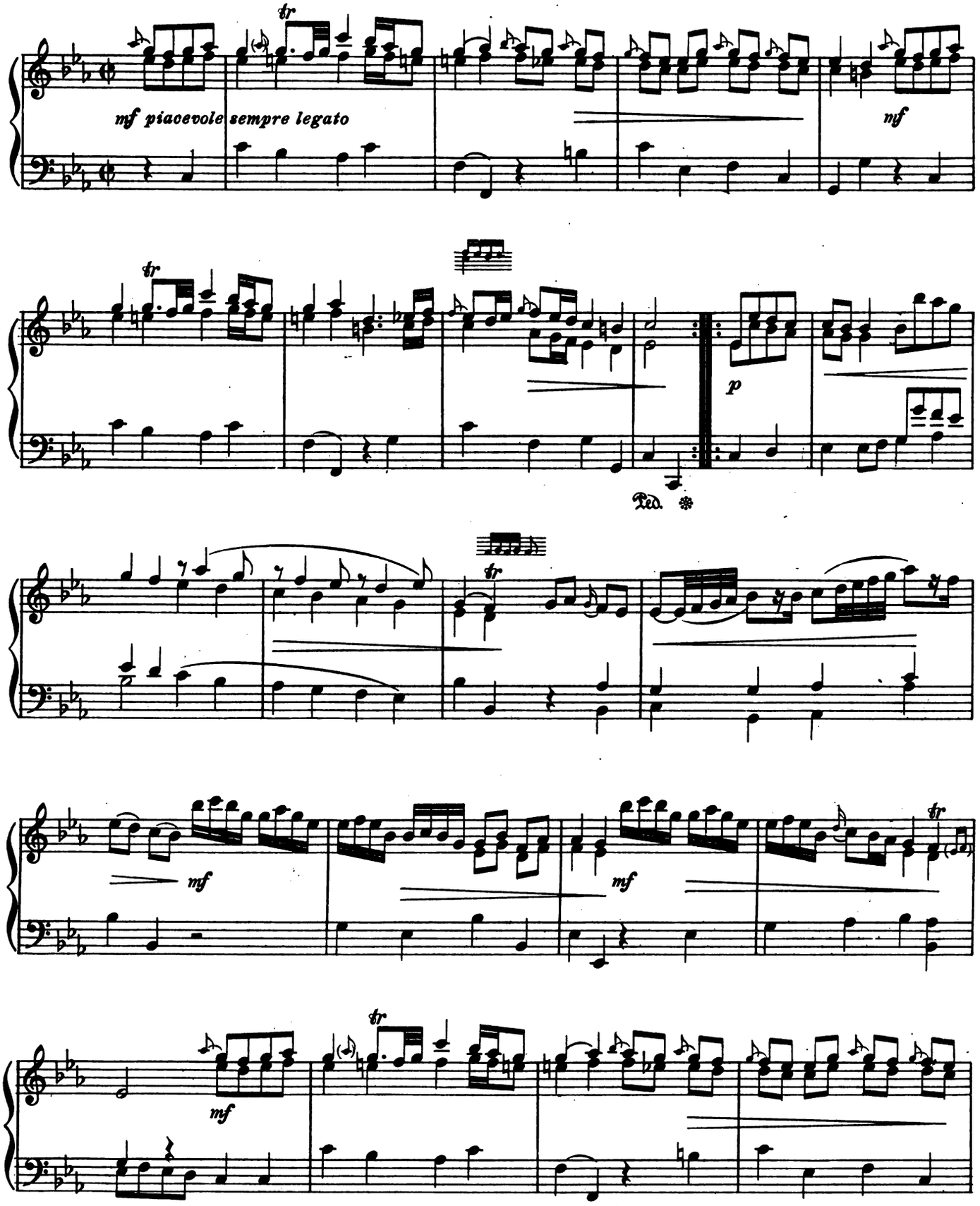
Joh. Christian Bach (1735-1782)

Allegretto



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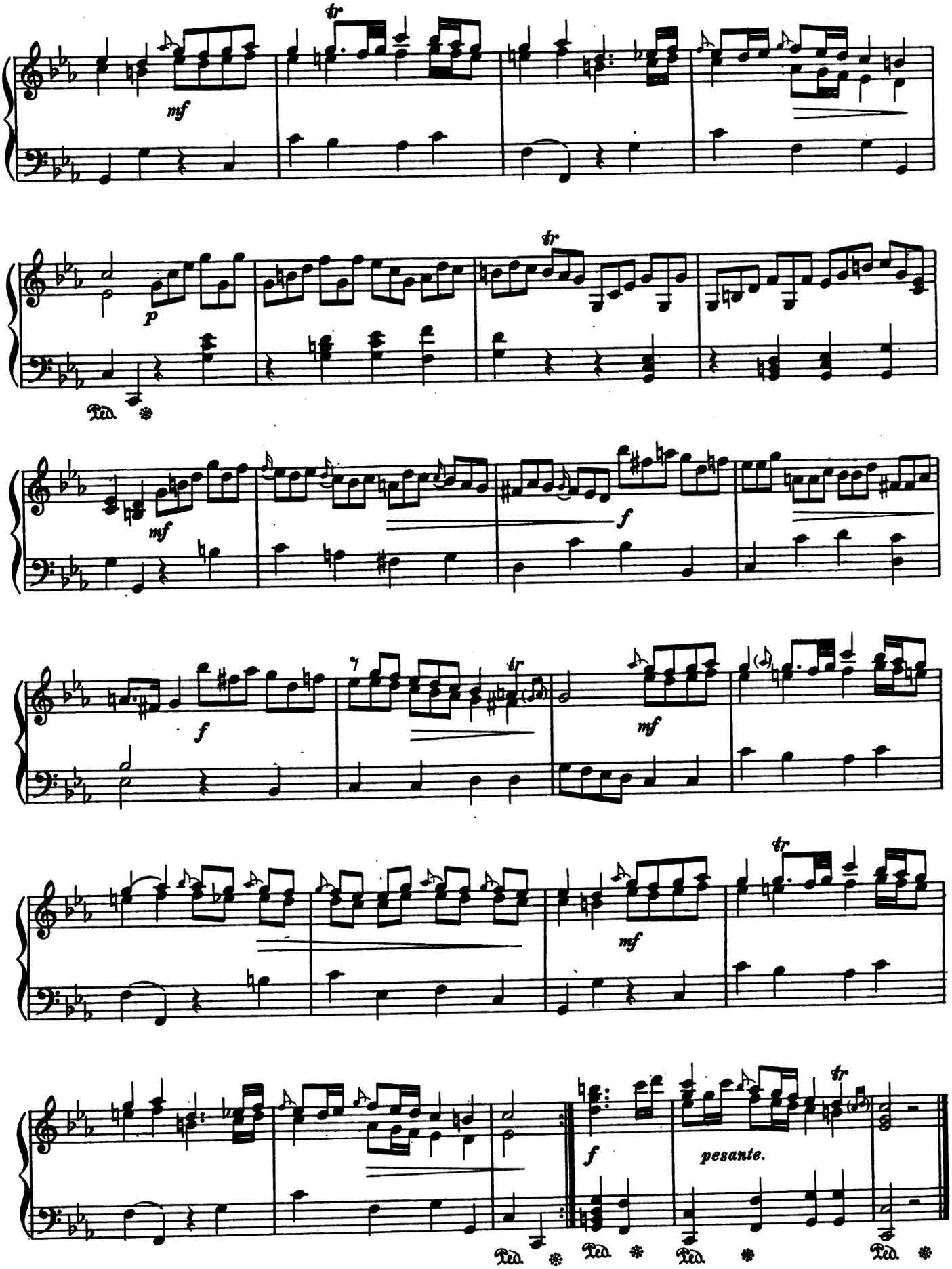

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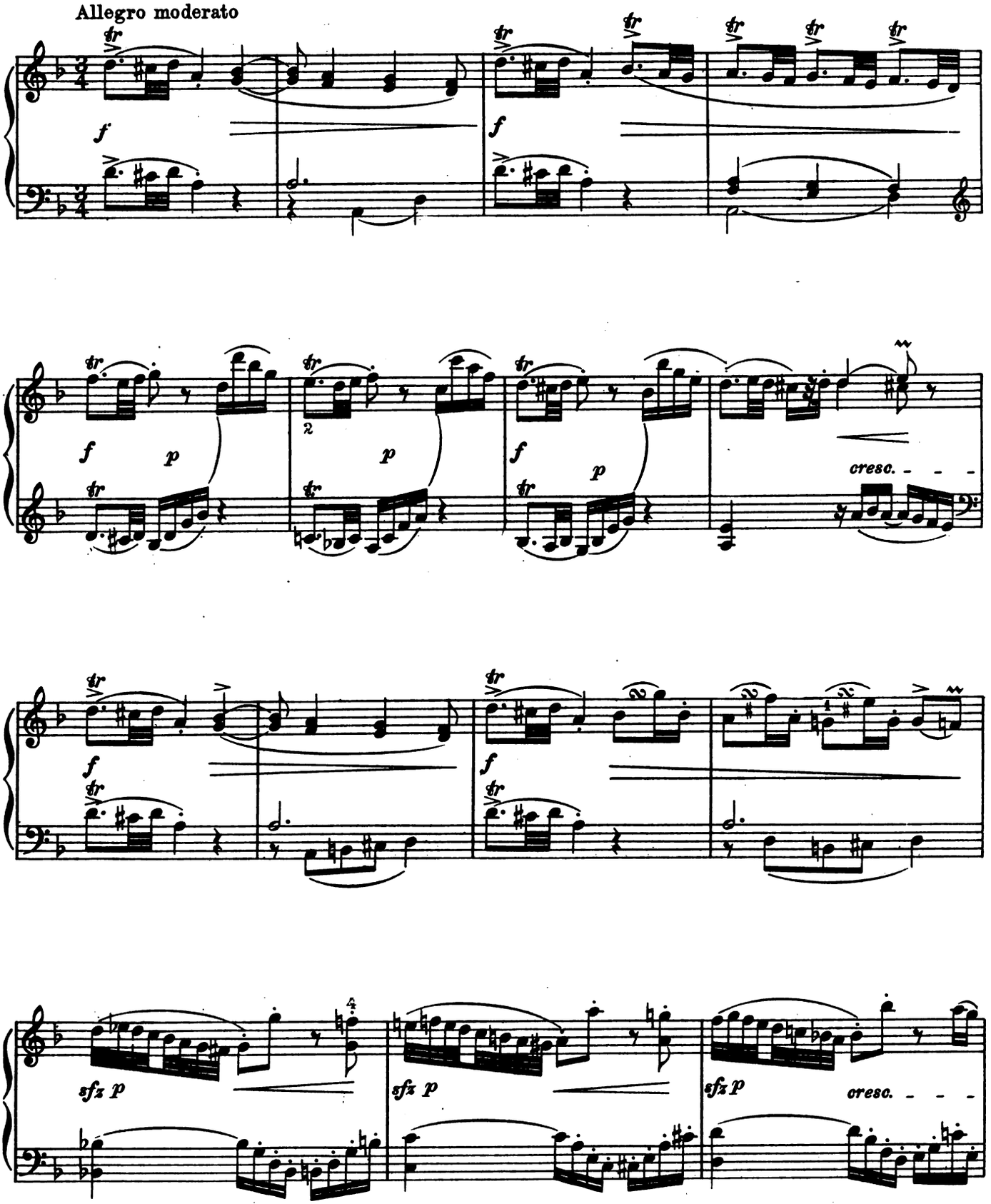
Carl Philipp Emanuel Bach (1714-1788)

Sonata in F. First Movement



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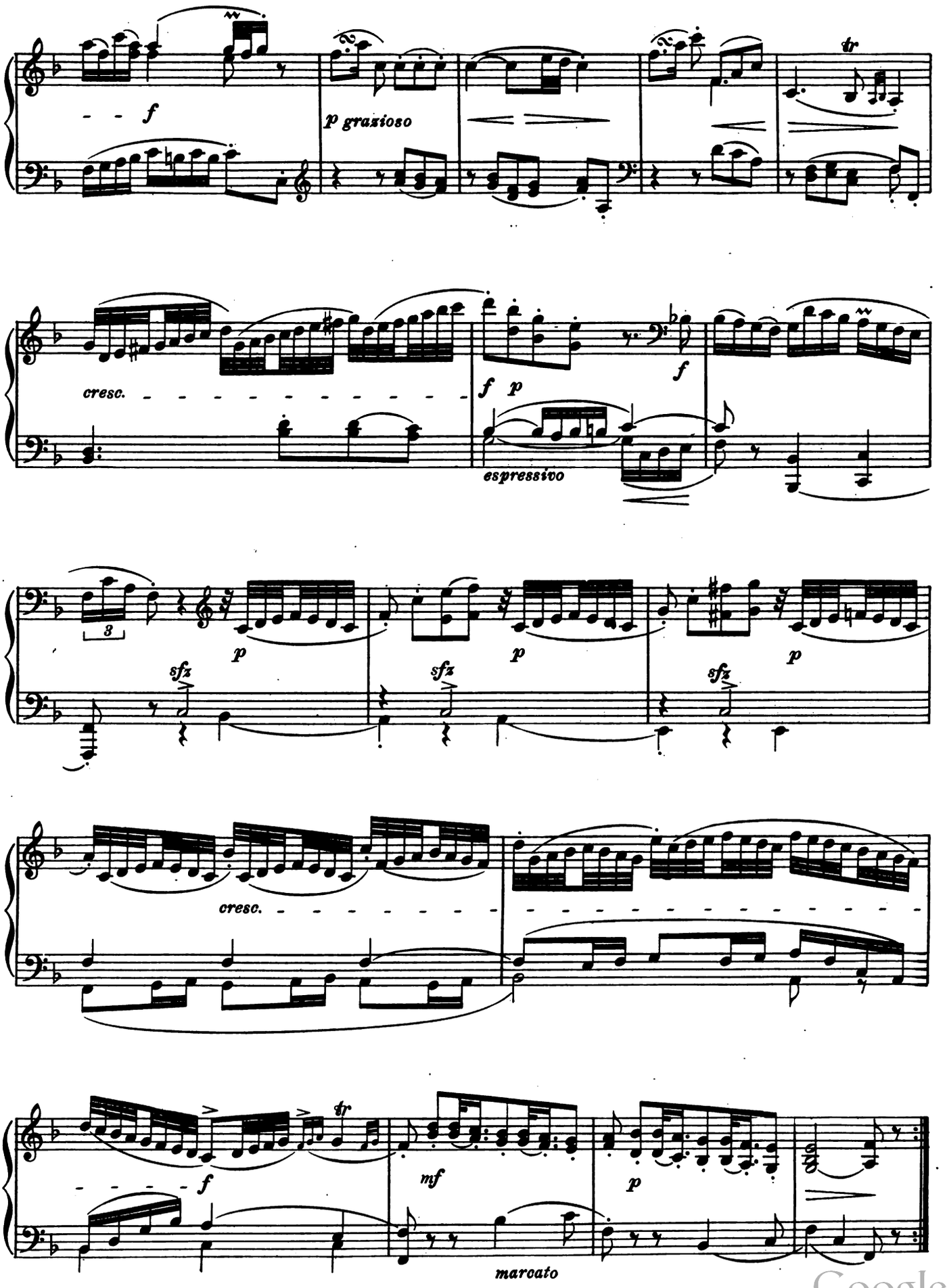

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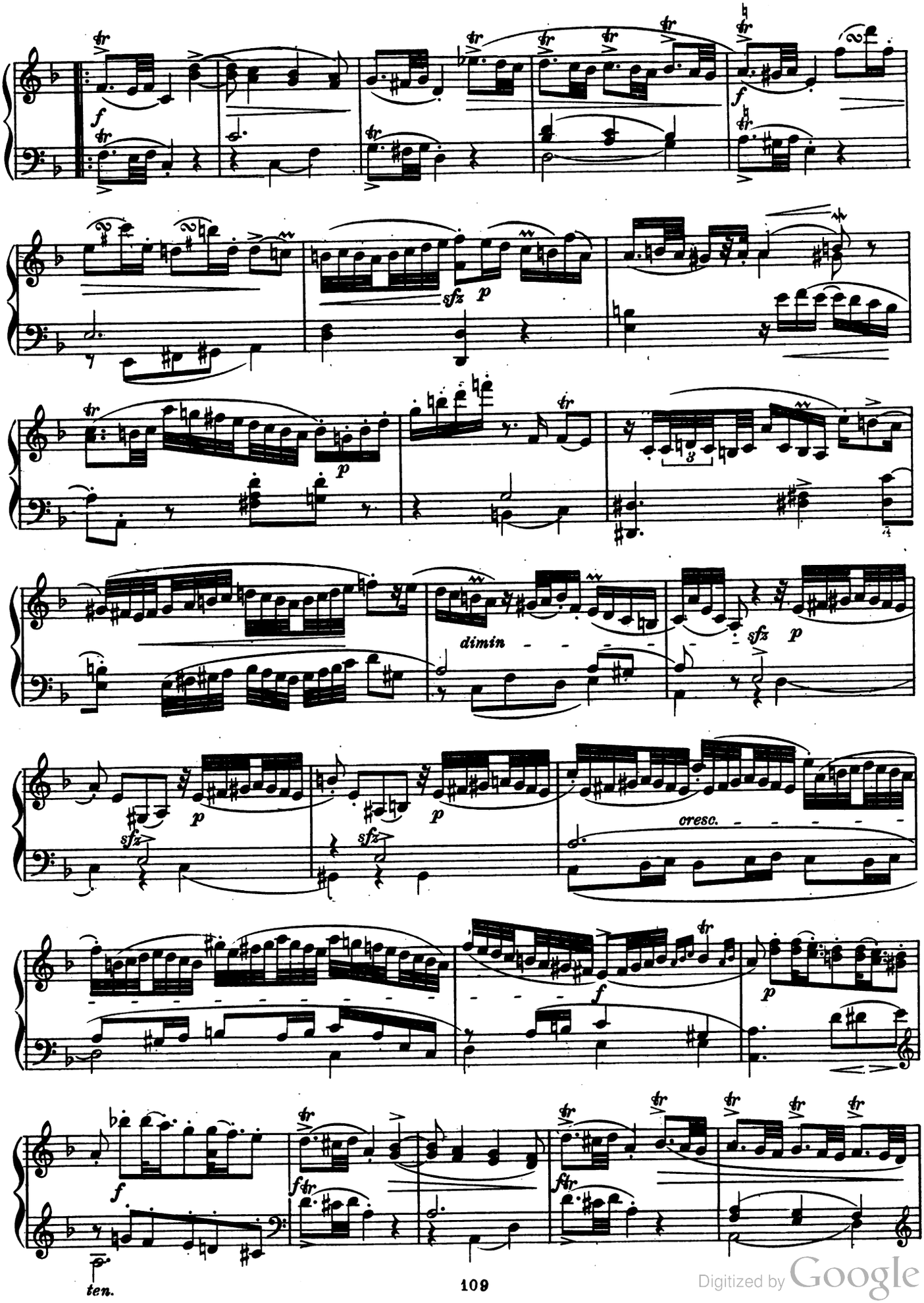

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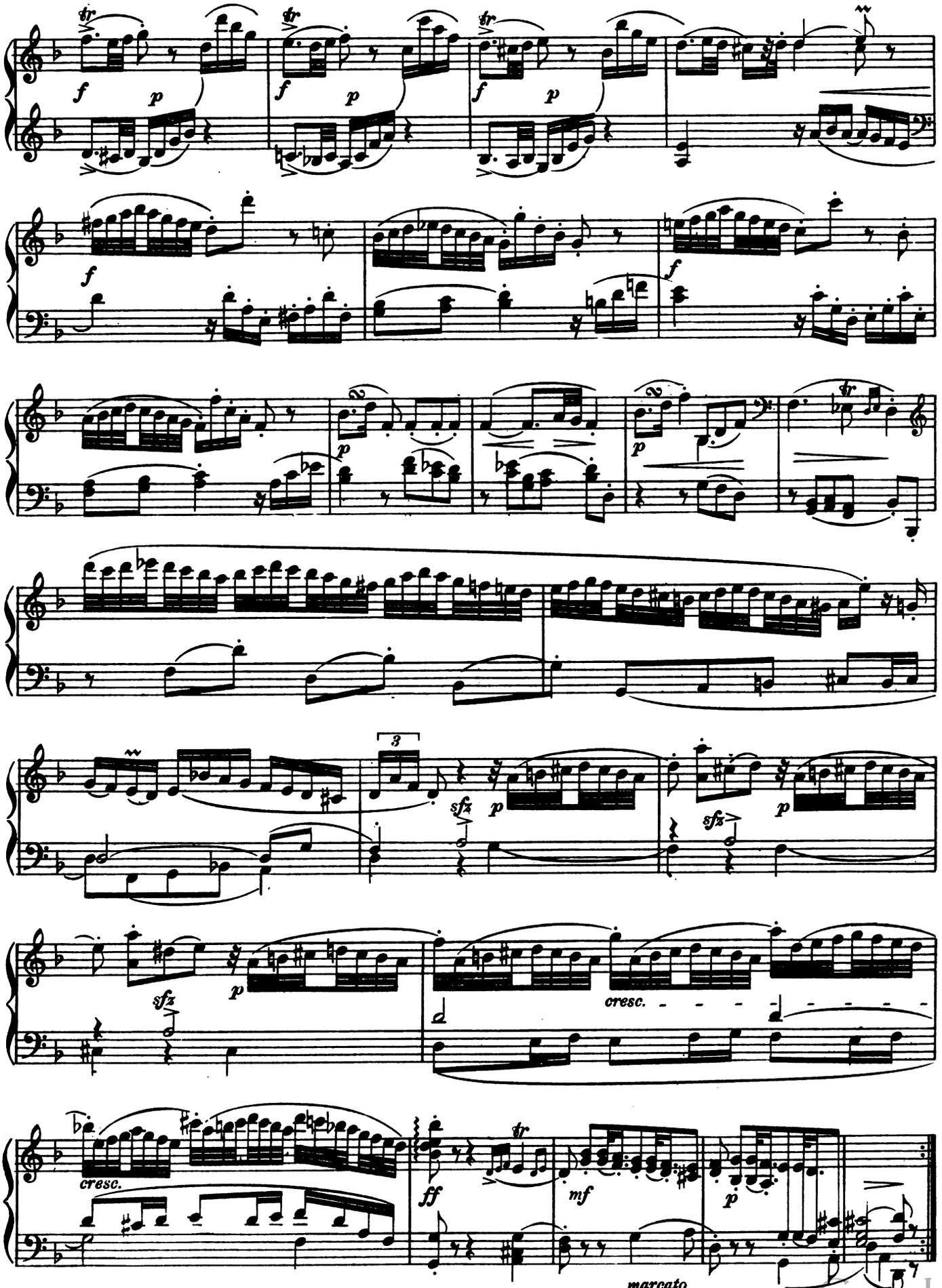

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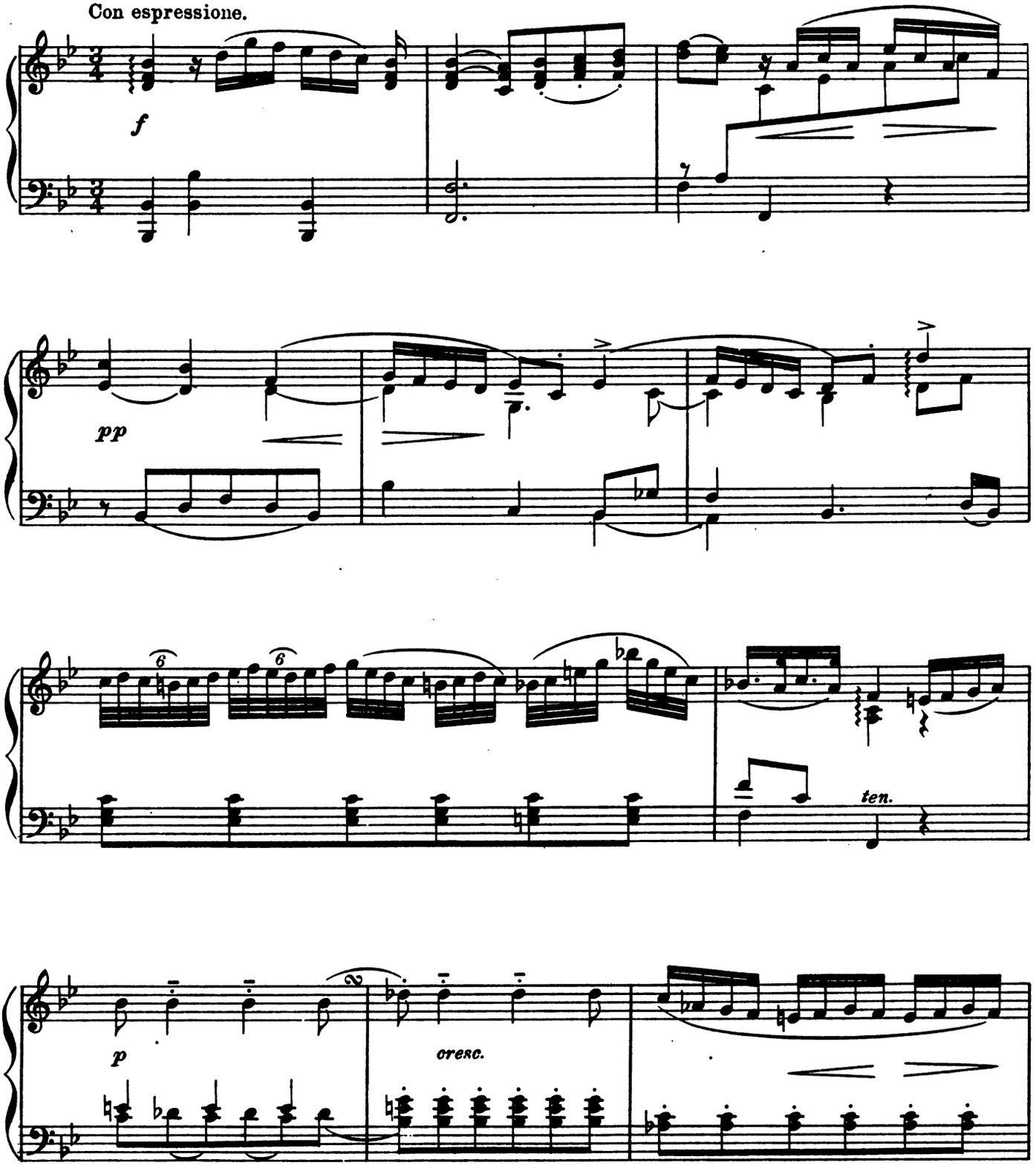
Luigi Boccherini (1740-1805)

Andante.



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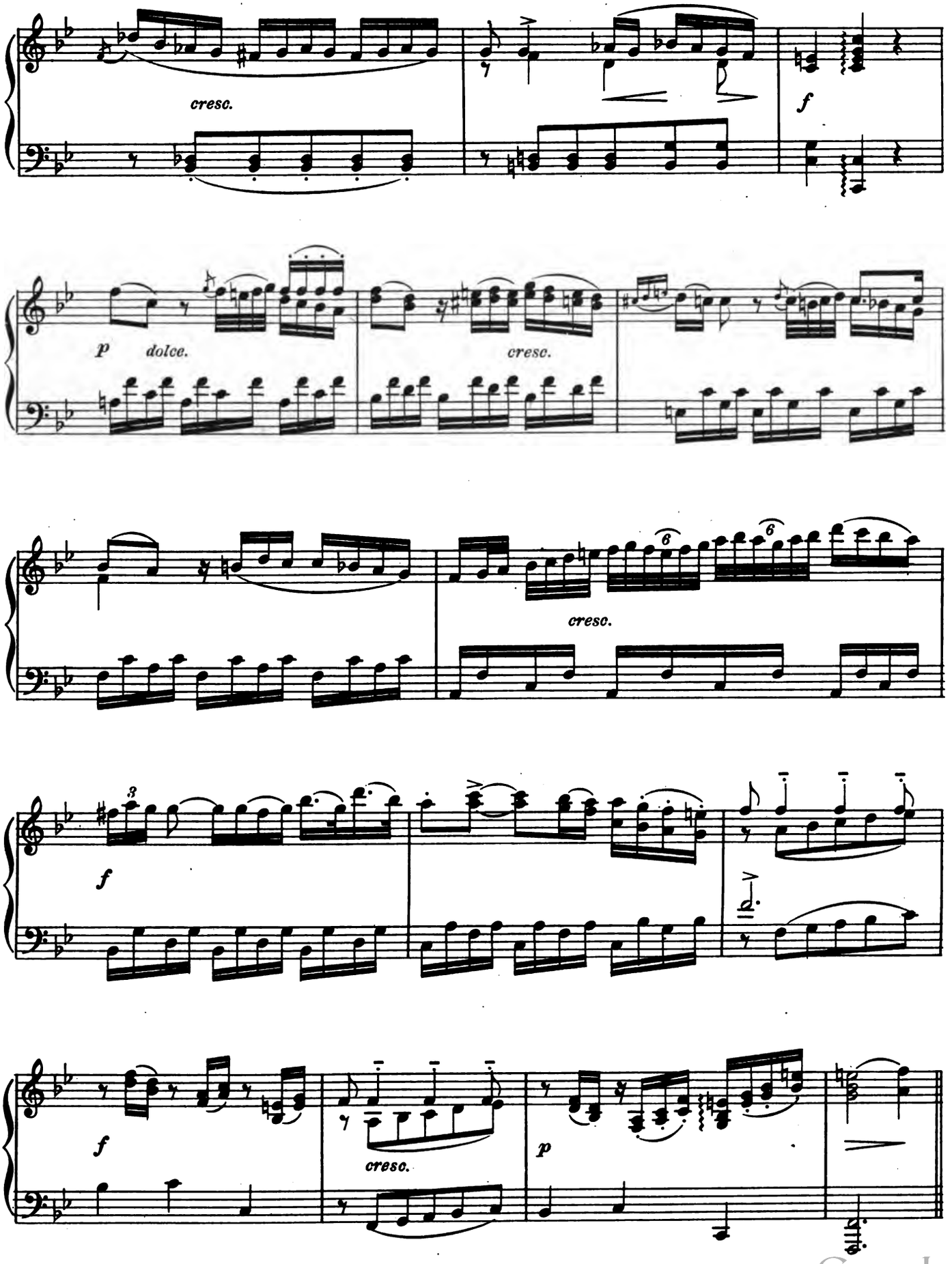

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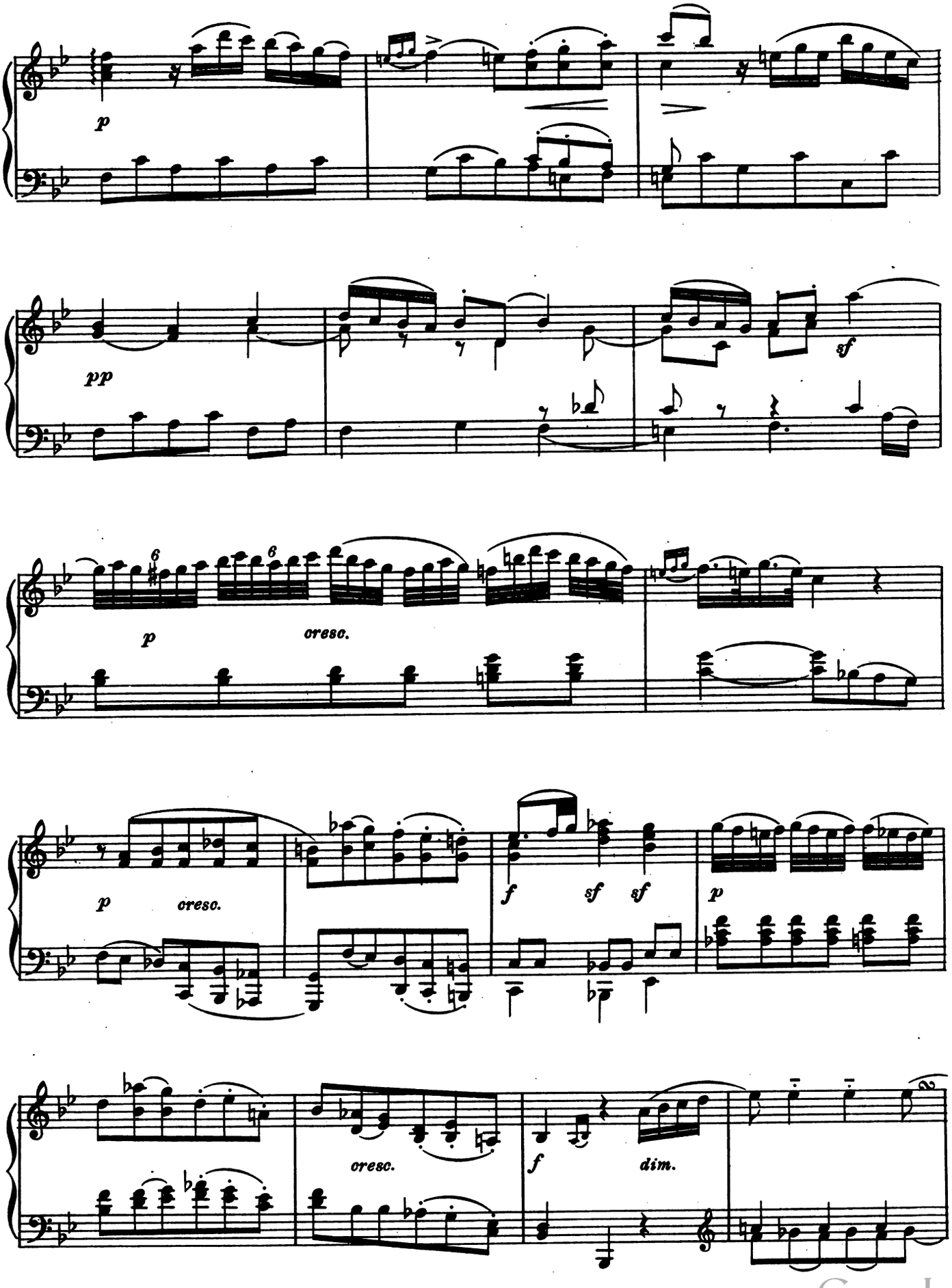

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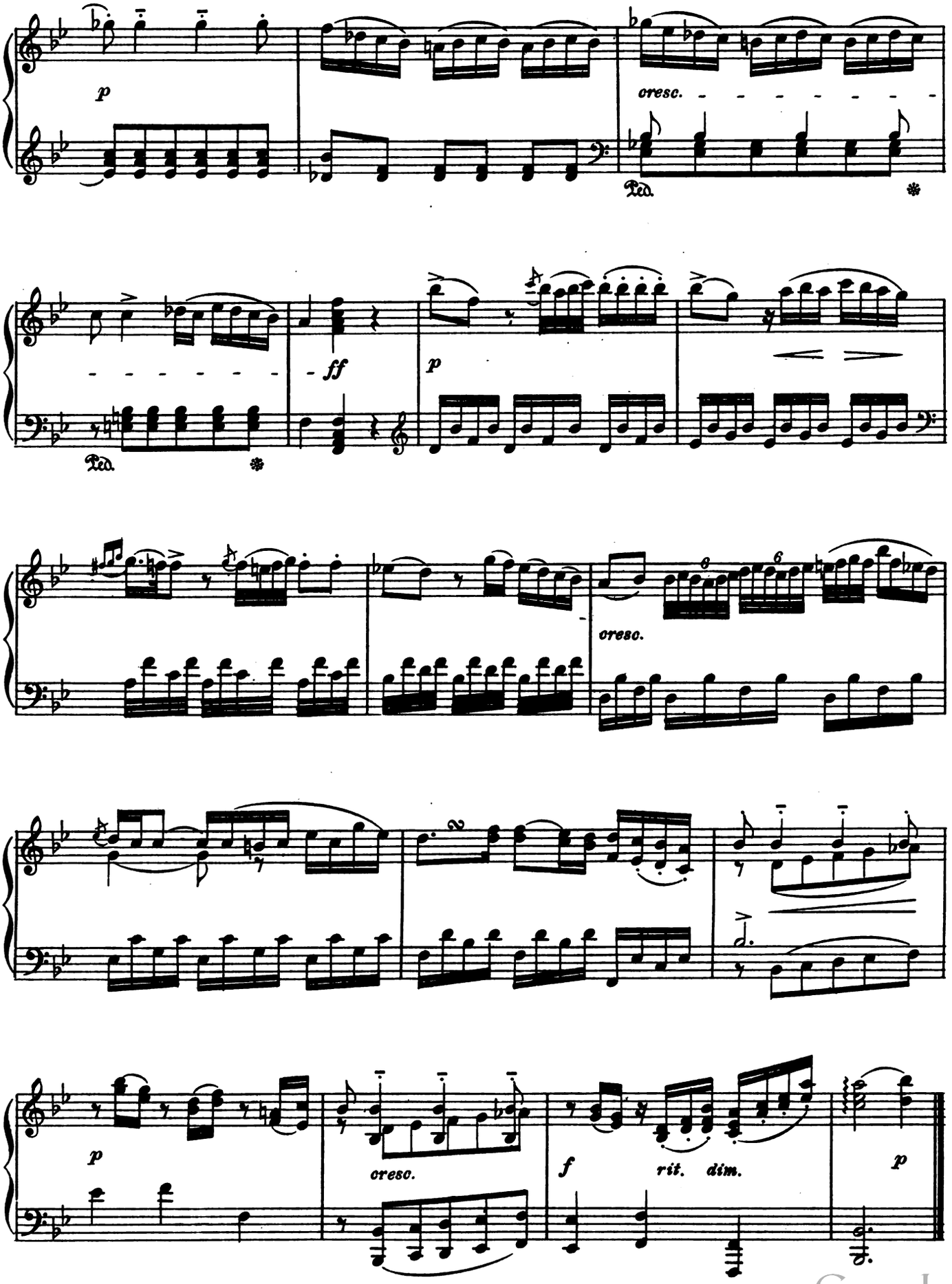

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SECTION FOUR

VOCAL AND CHORAL MUSIC IN THE 17TH AND 18TH CENTURIES

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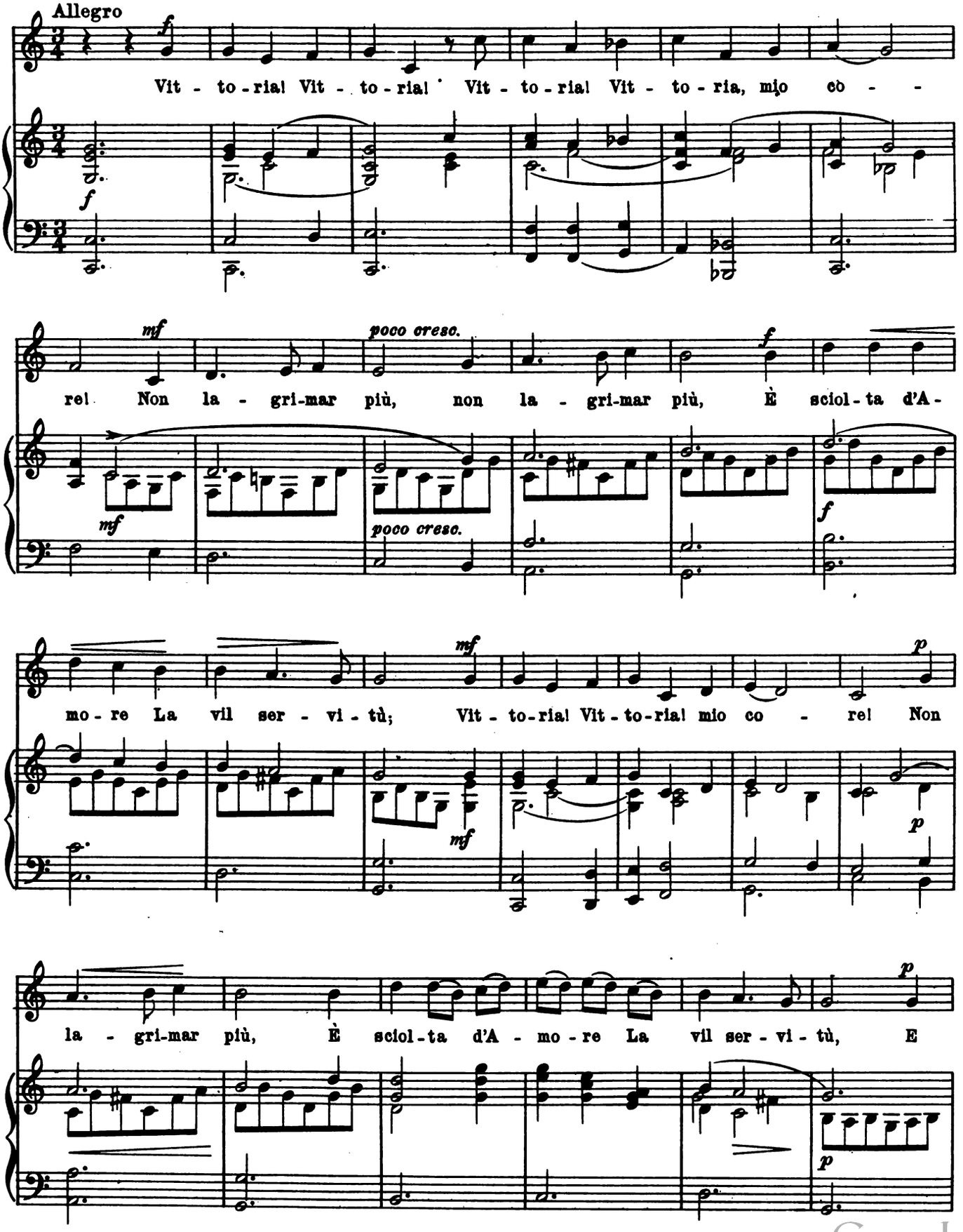
Gian Giacomo Carissimi (1604-1674)

Vittoria! Vittoria!



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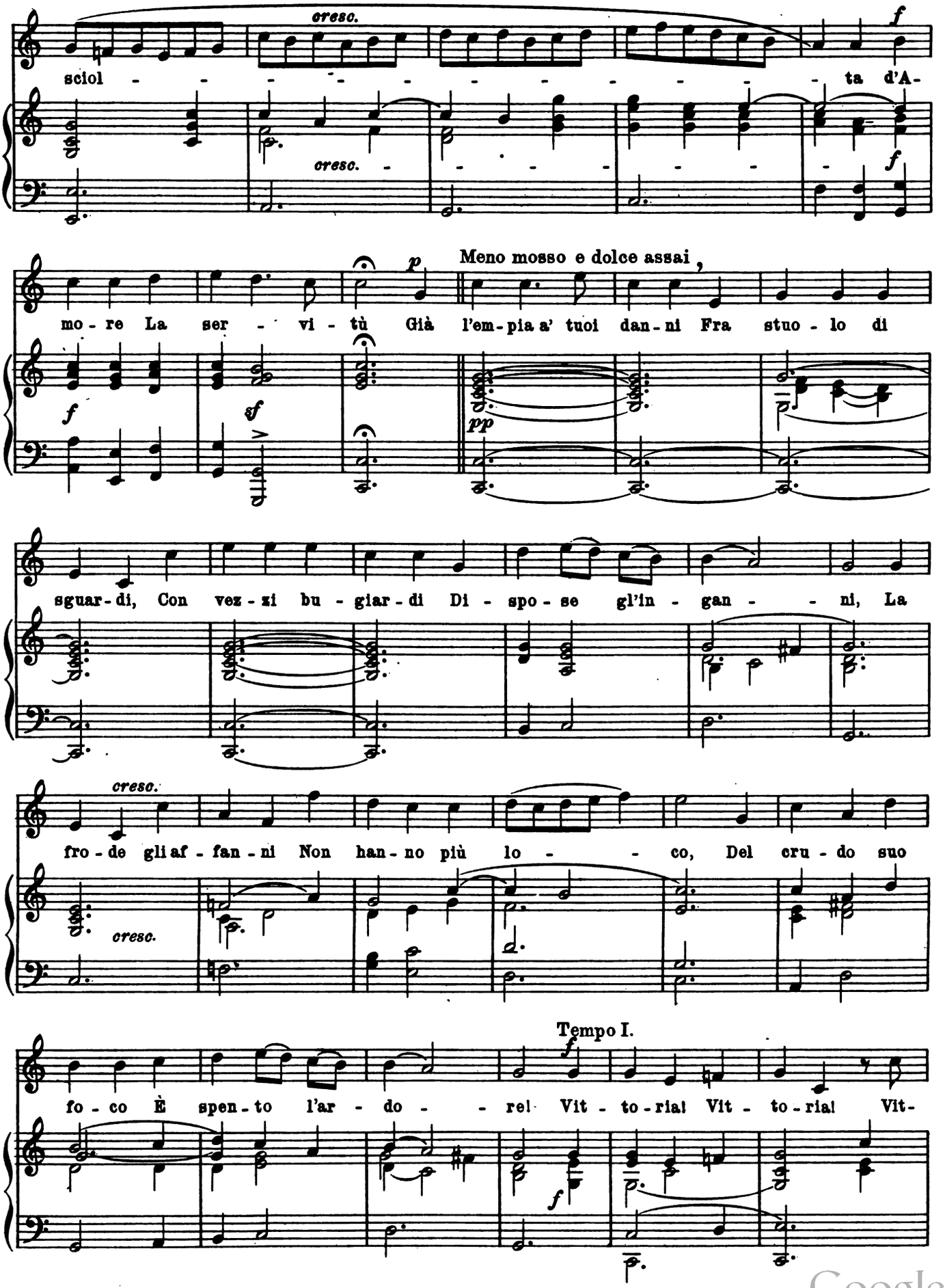

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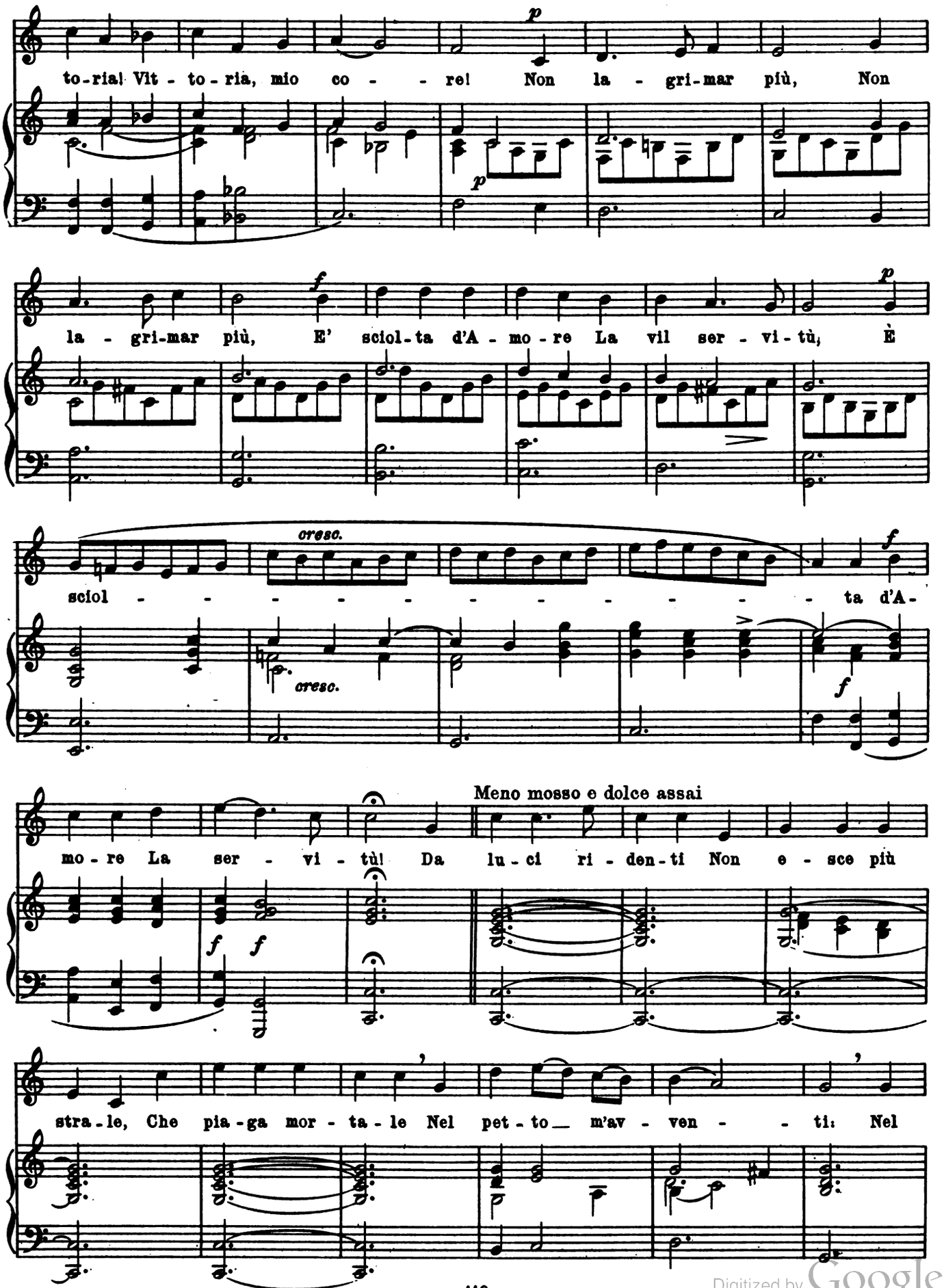

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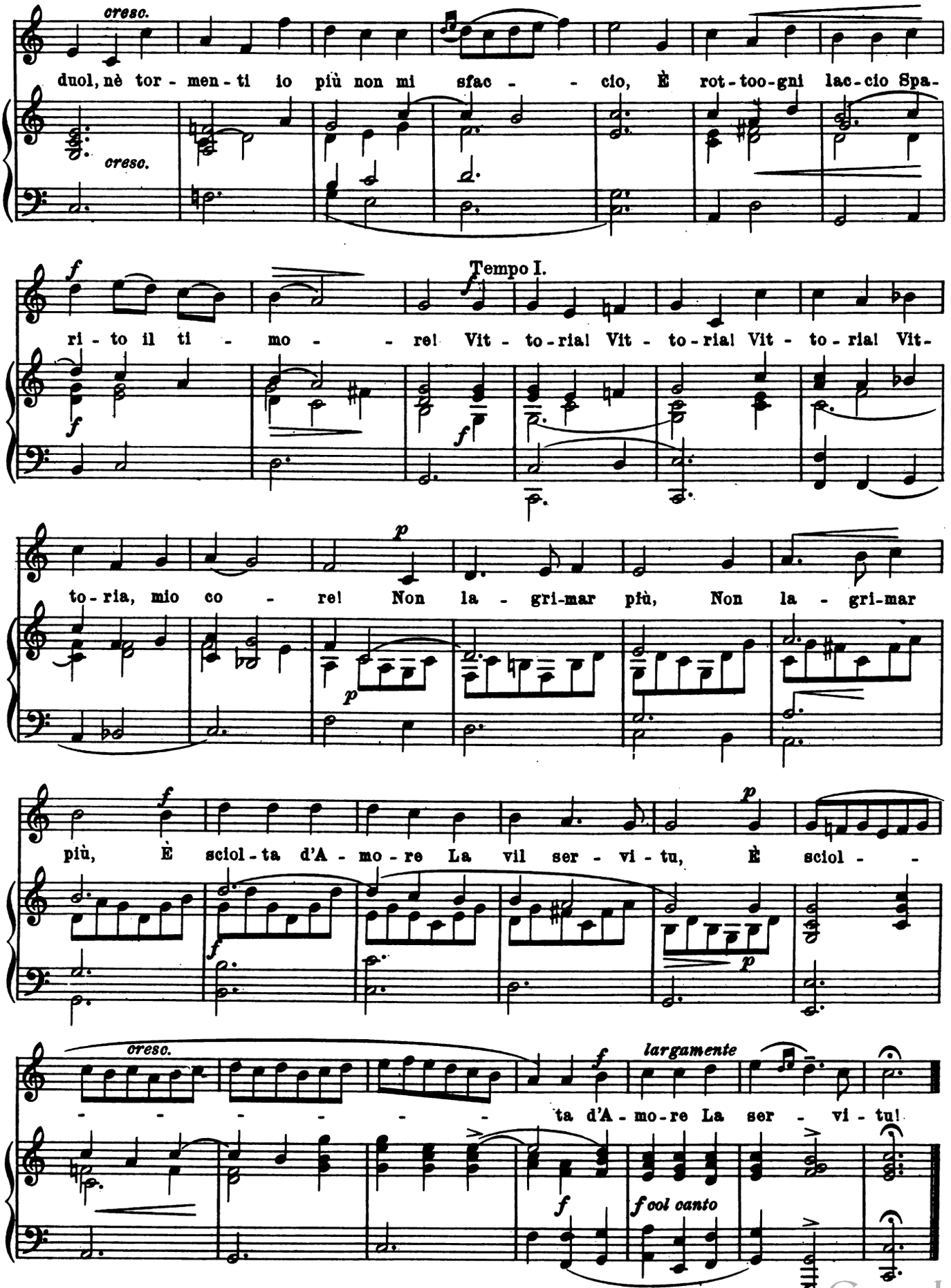

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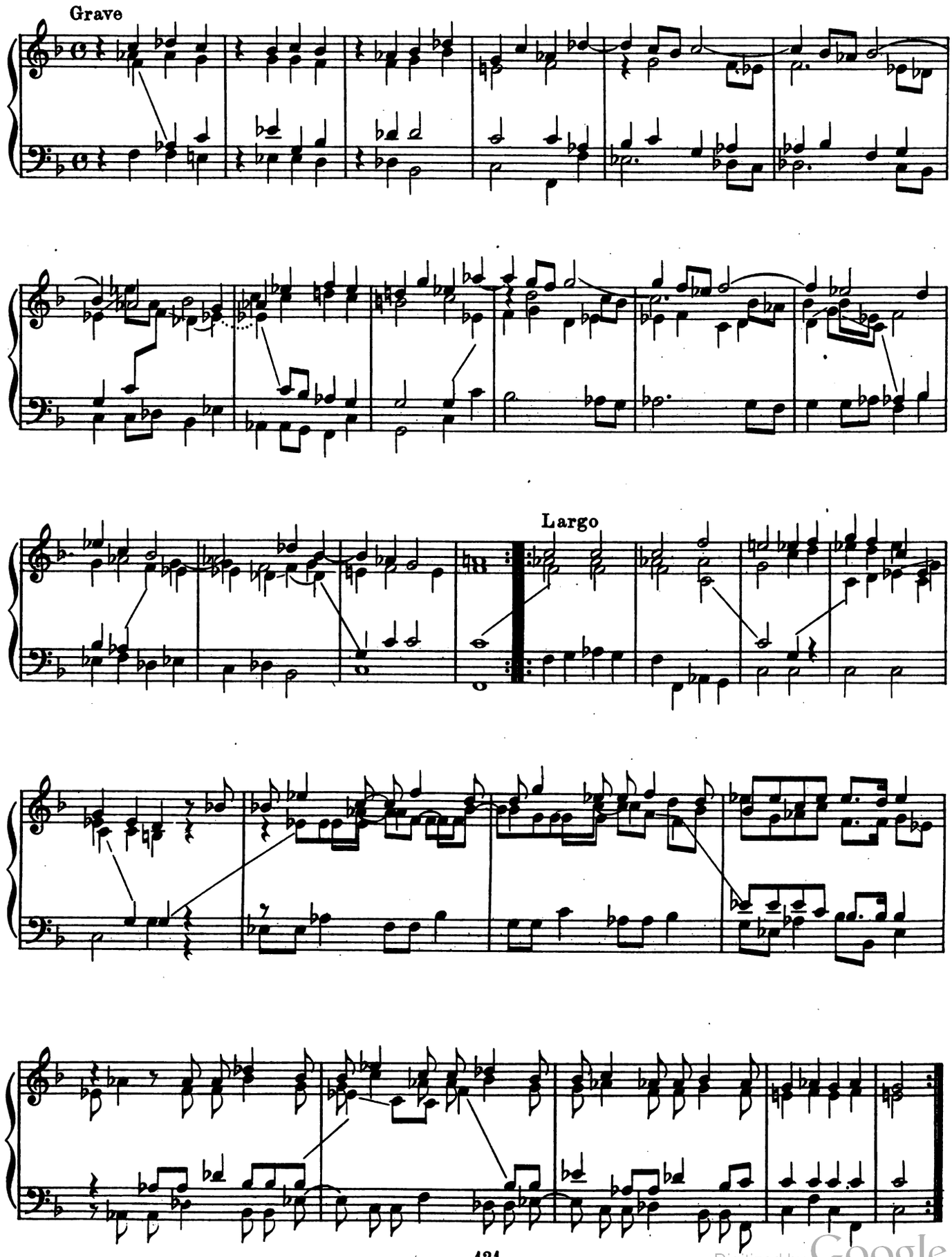
Giovanni Battista Vitali (1644-1692)

Capriccio for String Quartet



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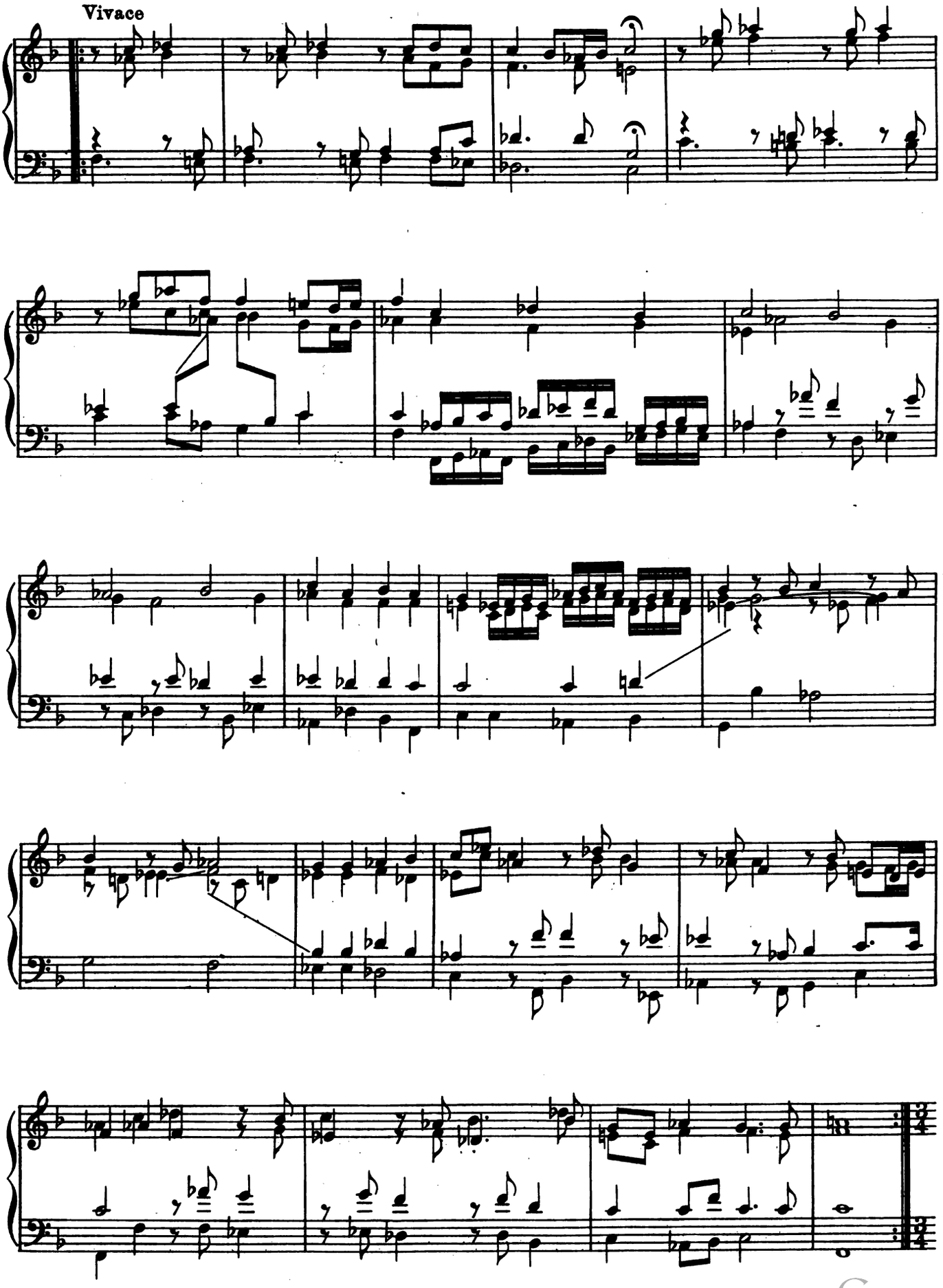

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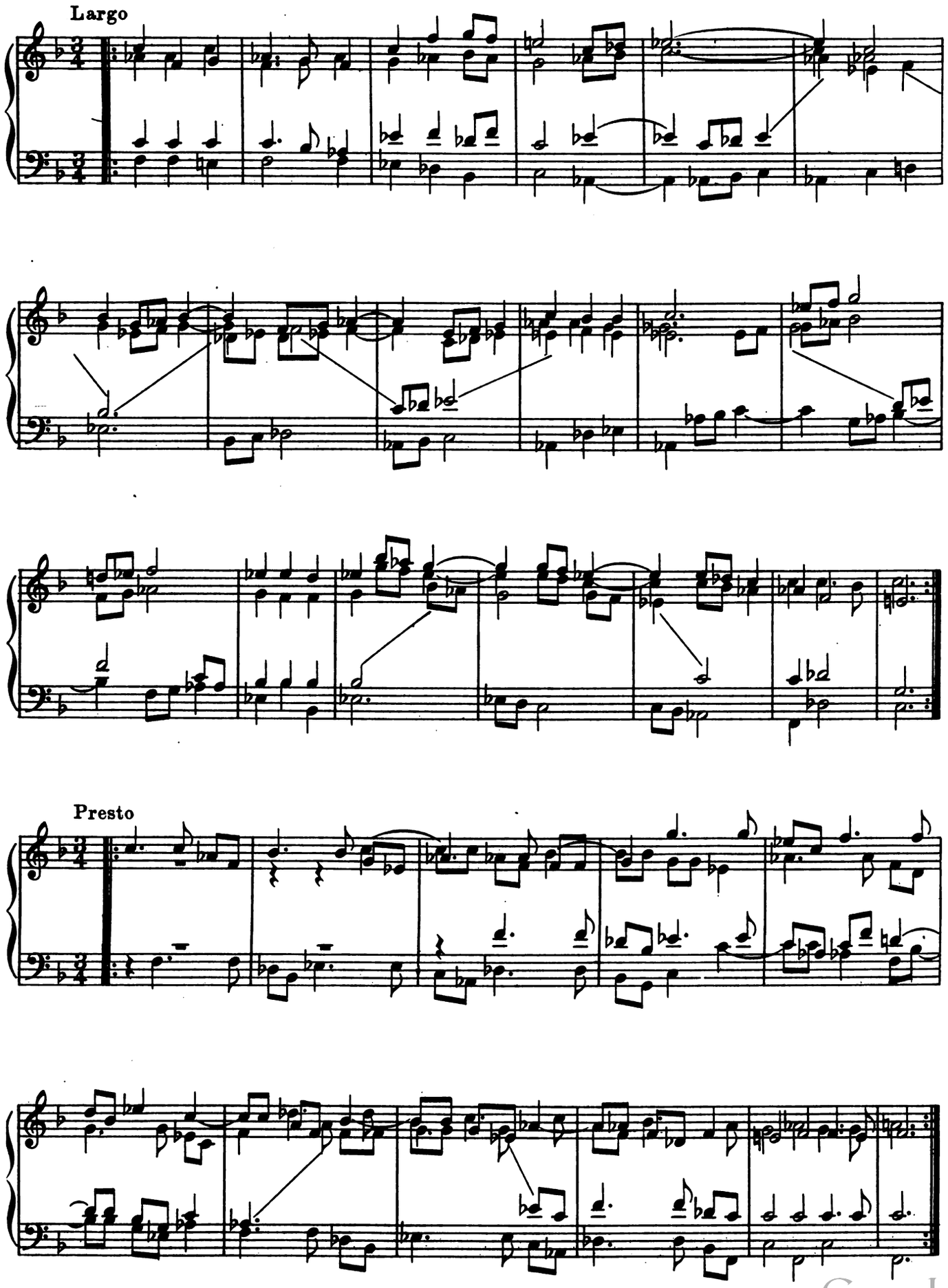

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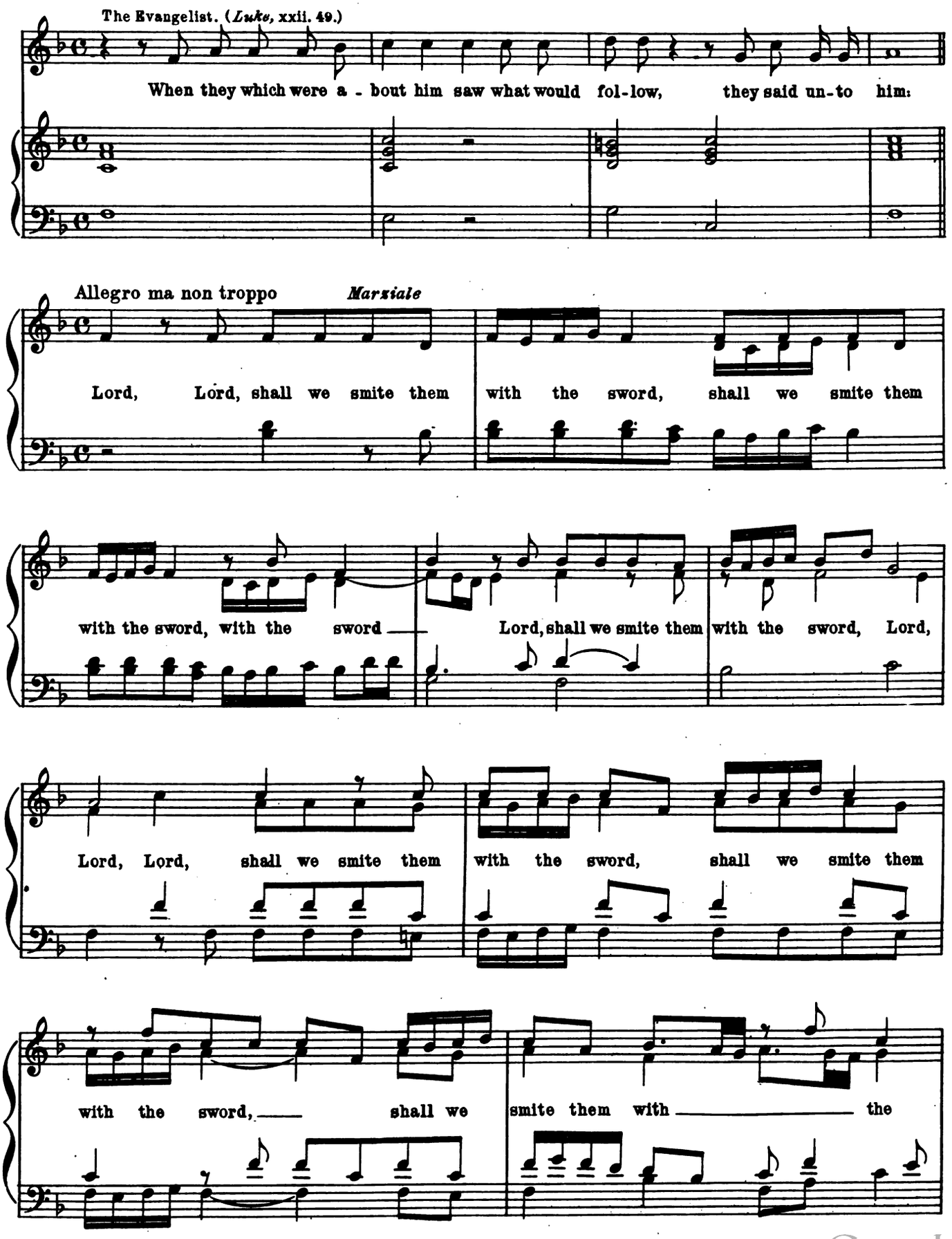
Heinrich Schütz (1585-1672)

Recitative and Chorus from "The Passion of Our Lord"



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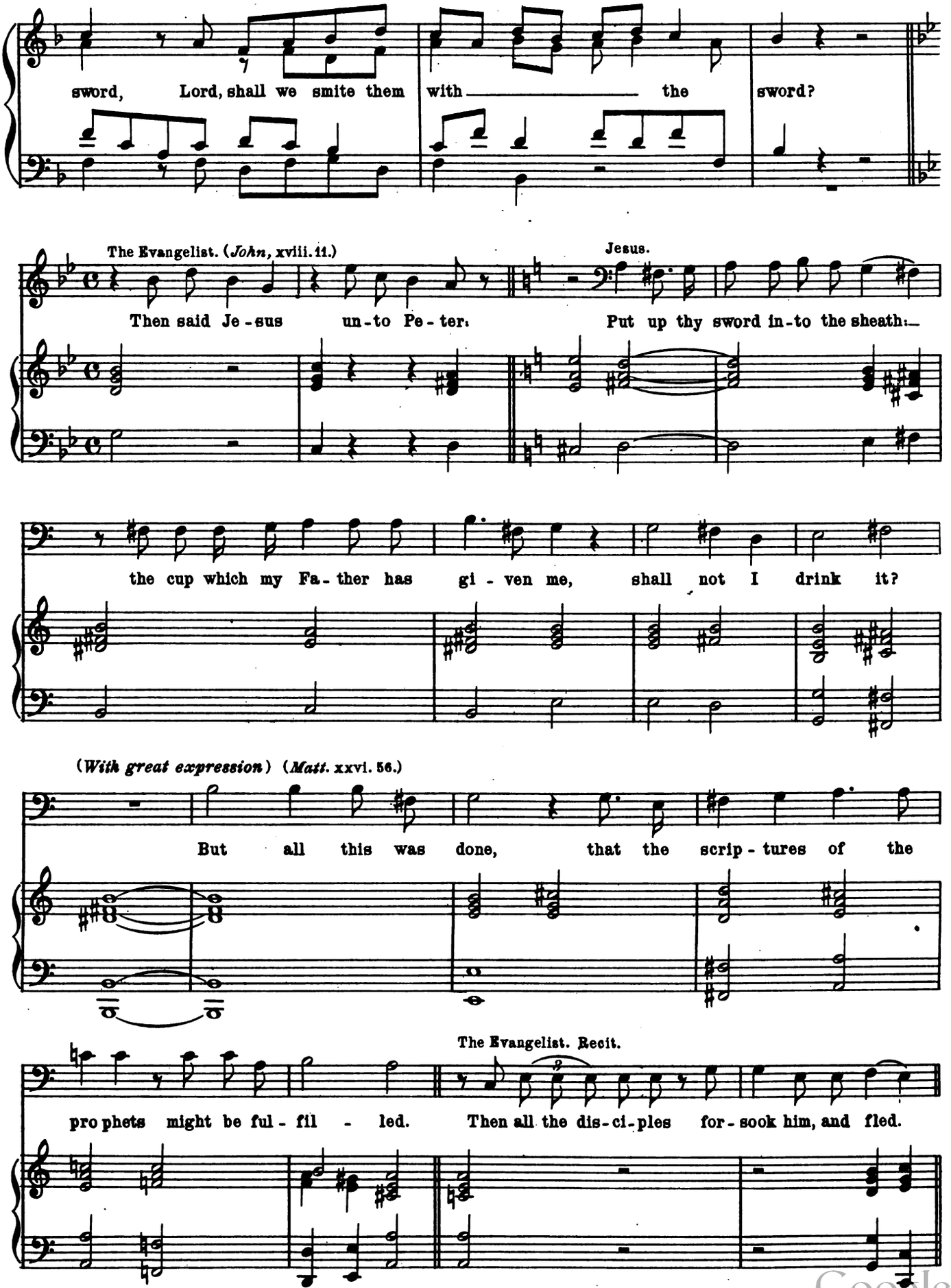

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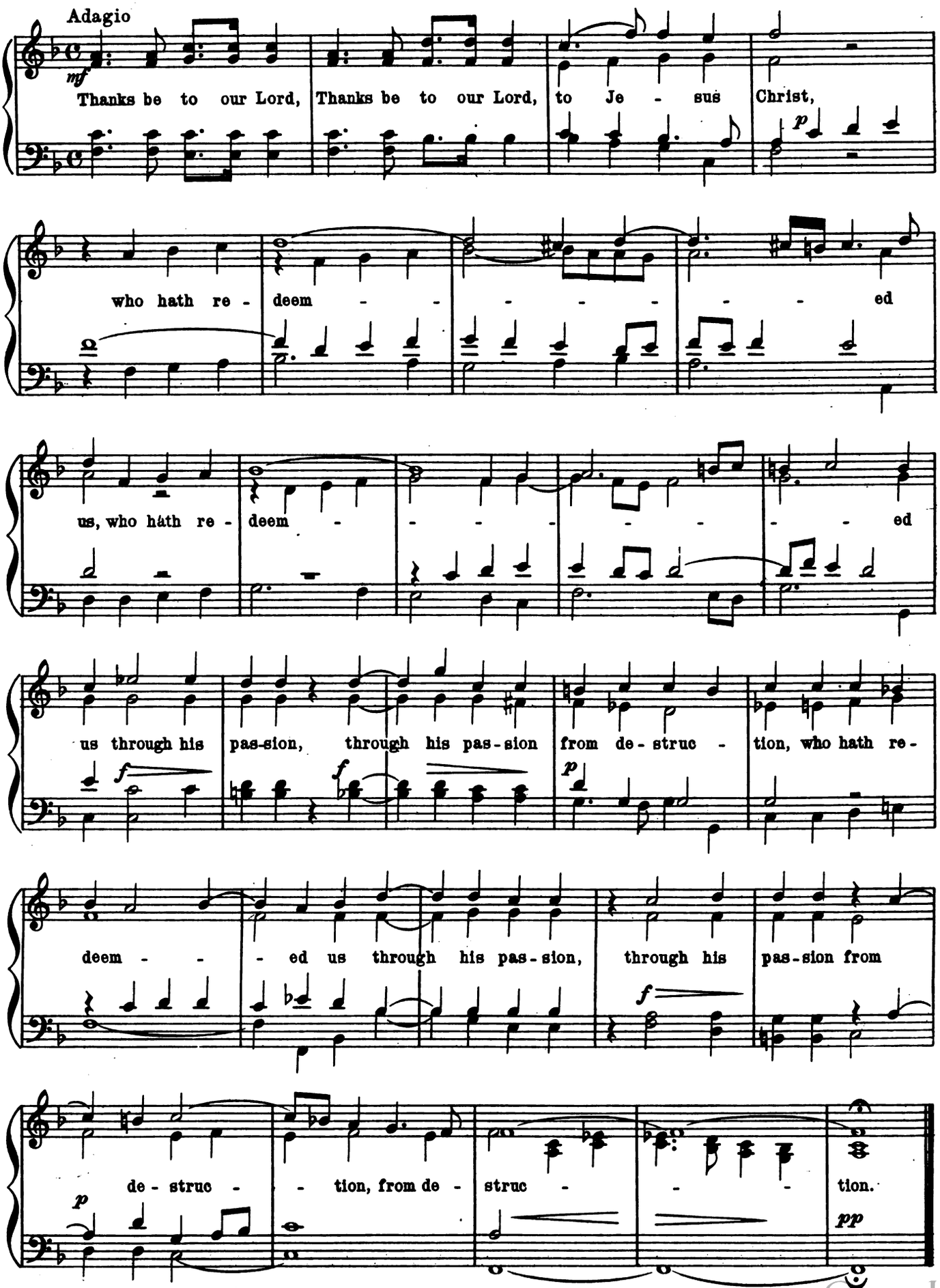

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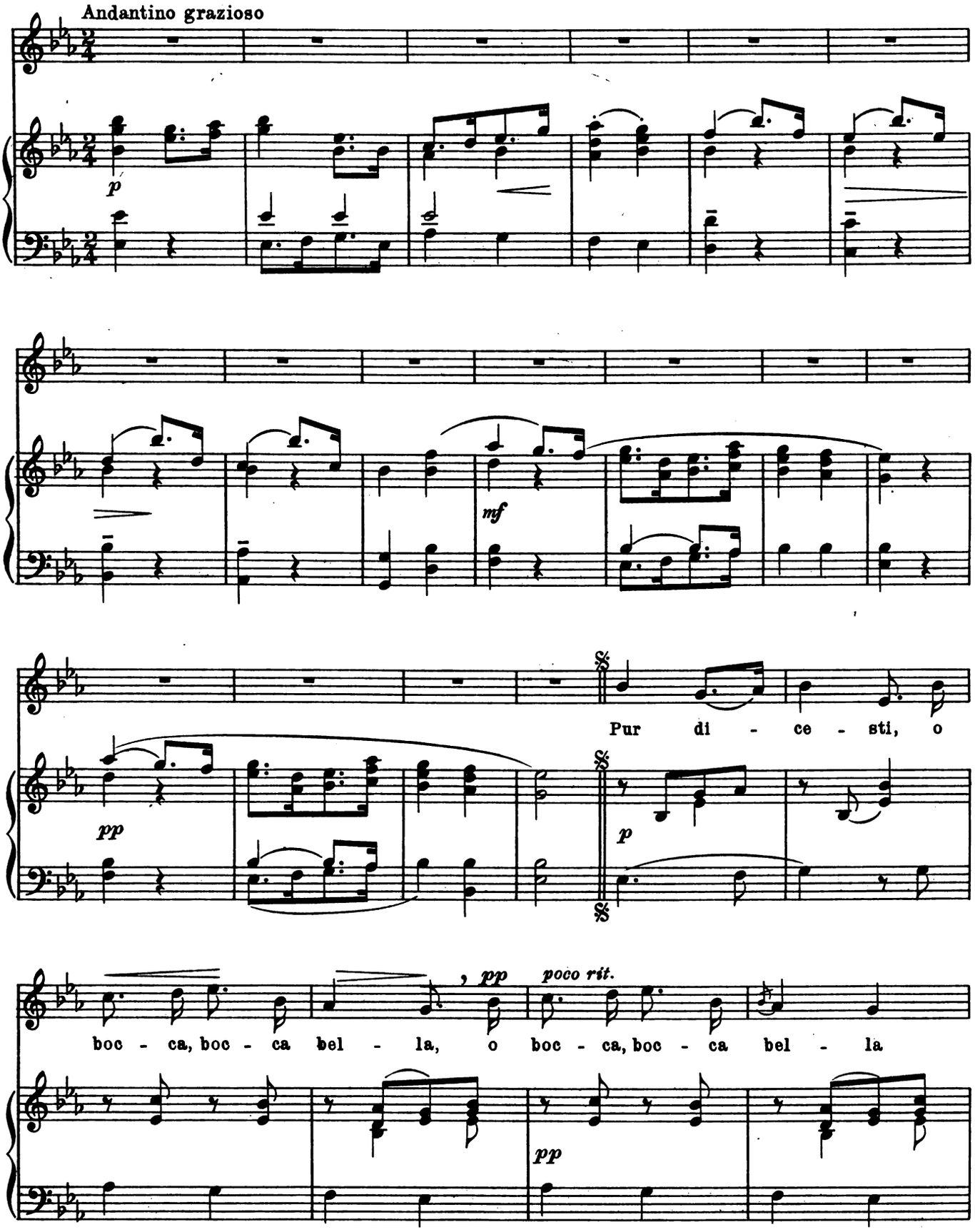
Antonio Lotti (1667-1740)

Pur dicesti



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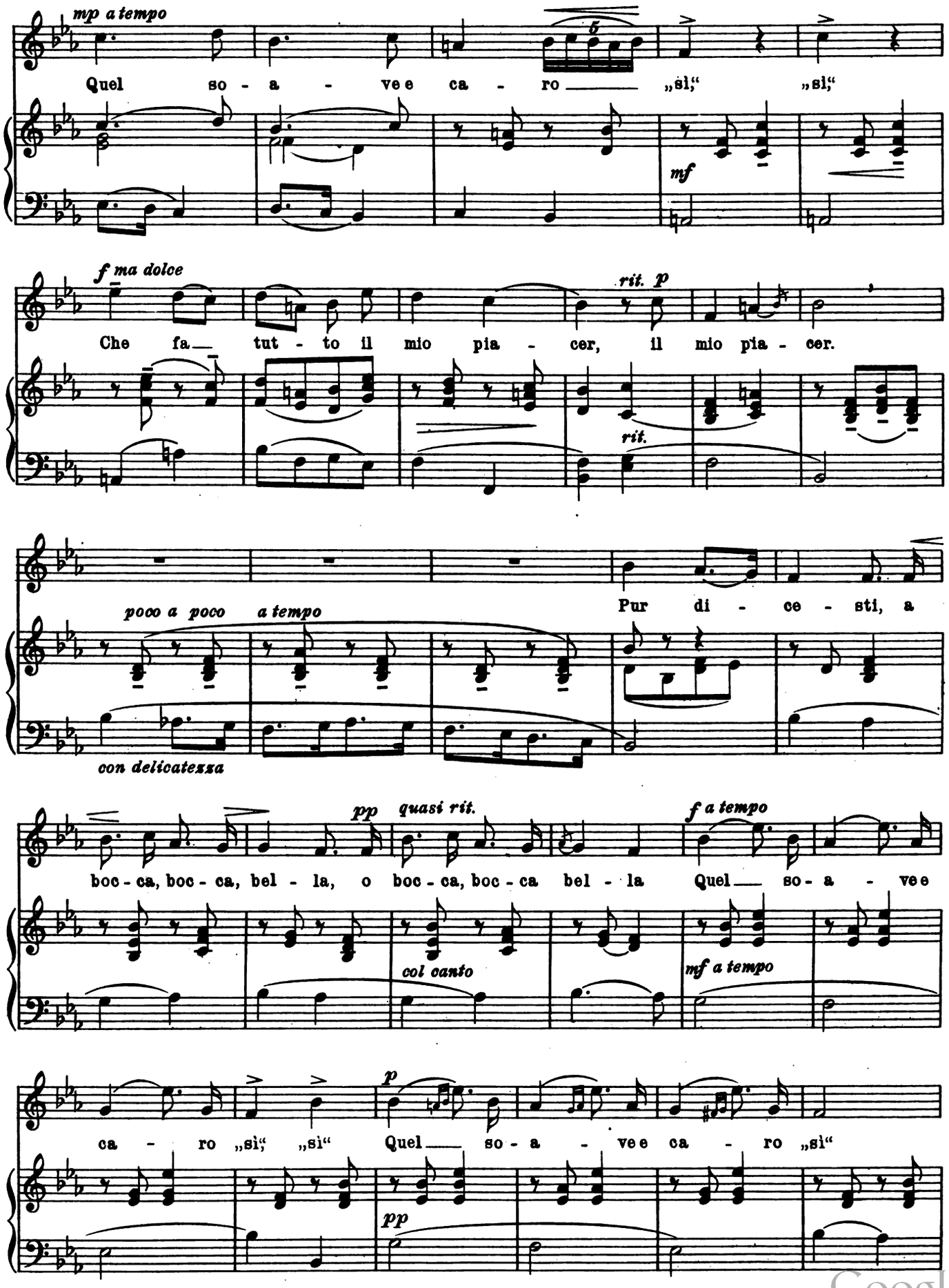

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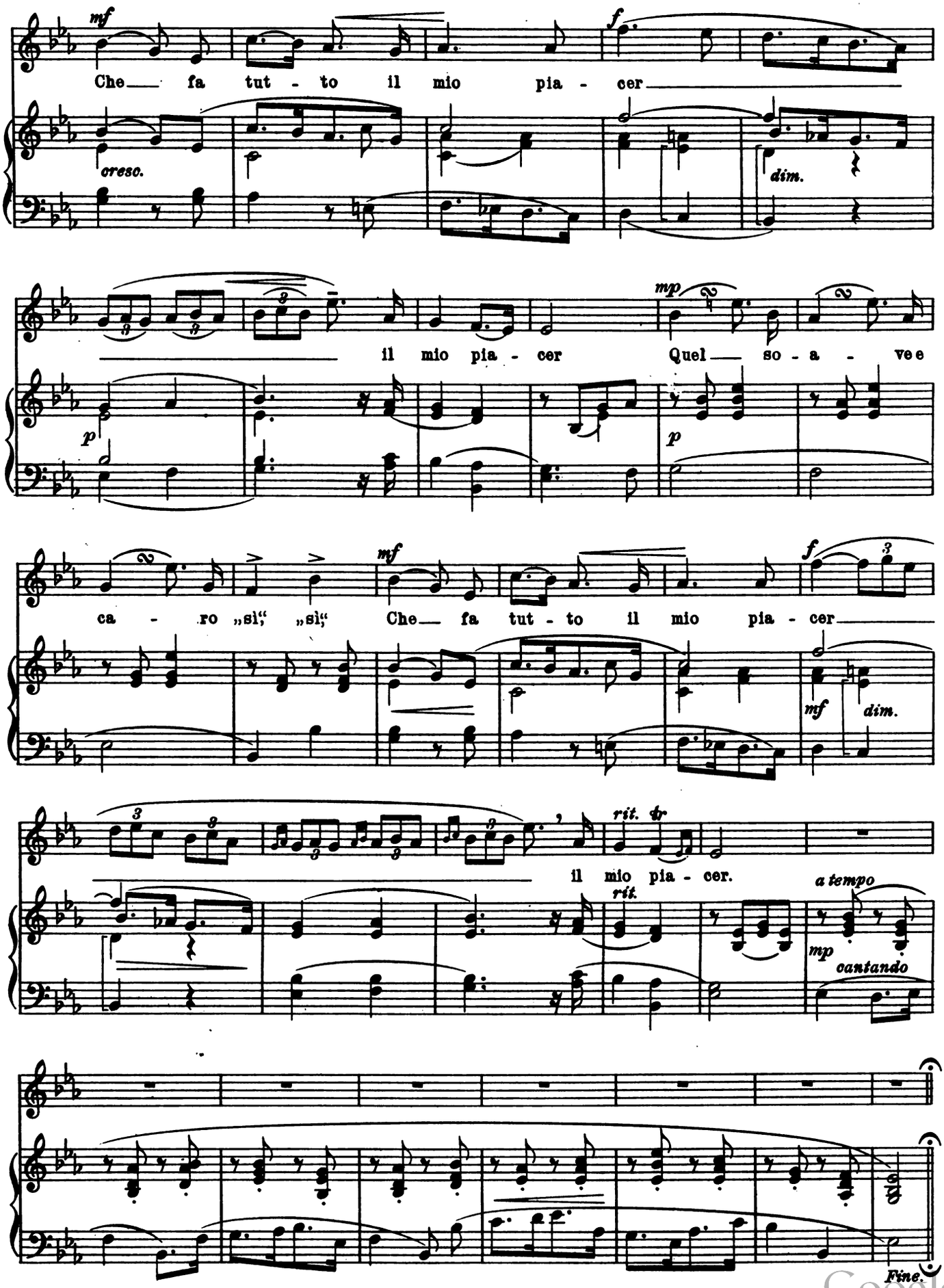

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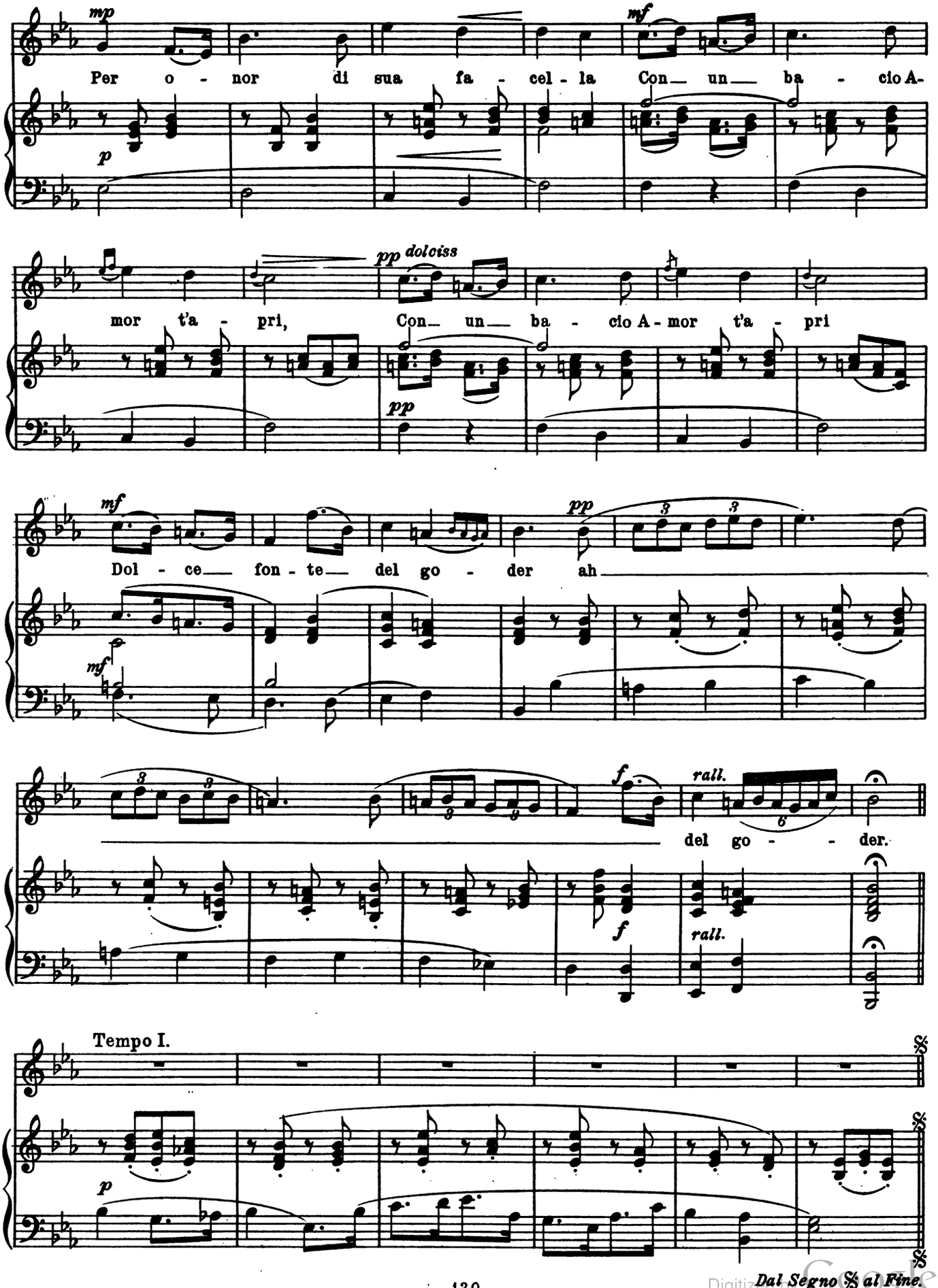

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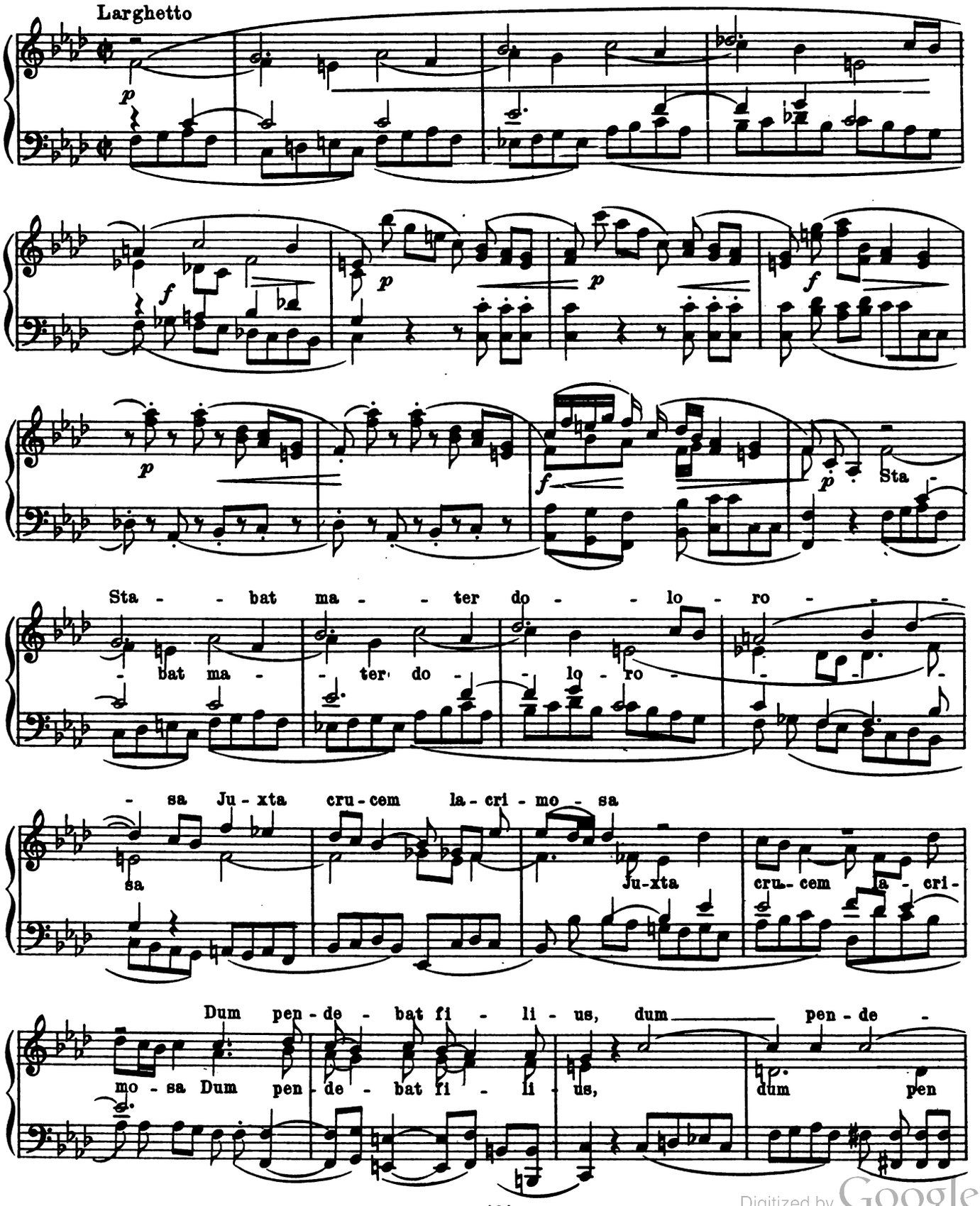
Giovanni Battista Pergolesi (1710-1736)

From the Stabat Mater (1736)

Soprano Alto and String Orchestra



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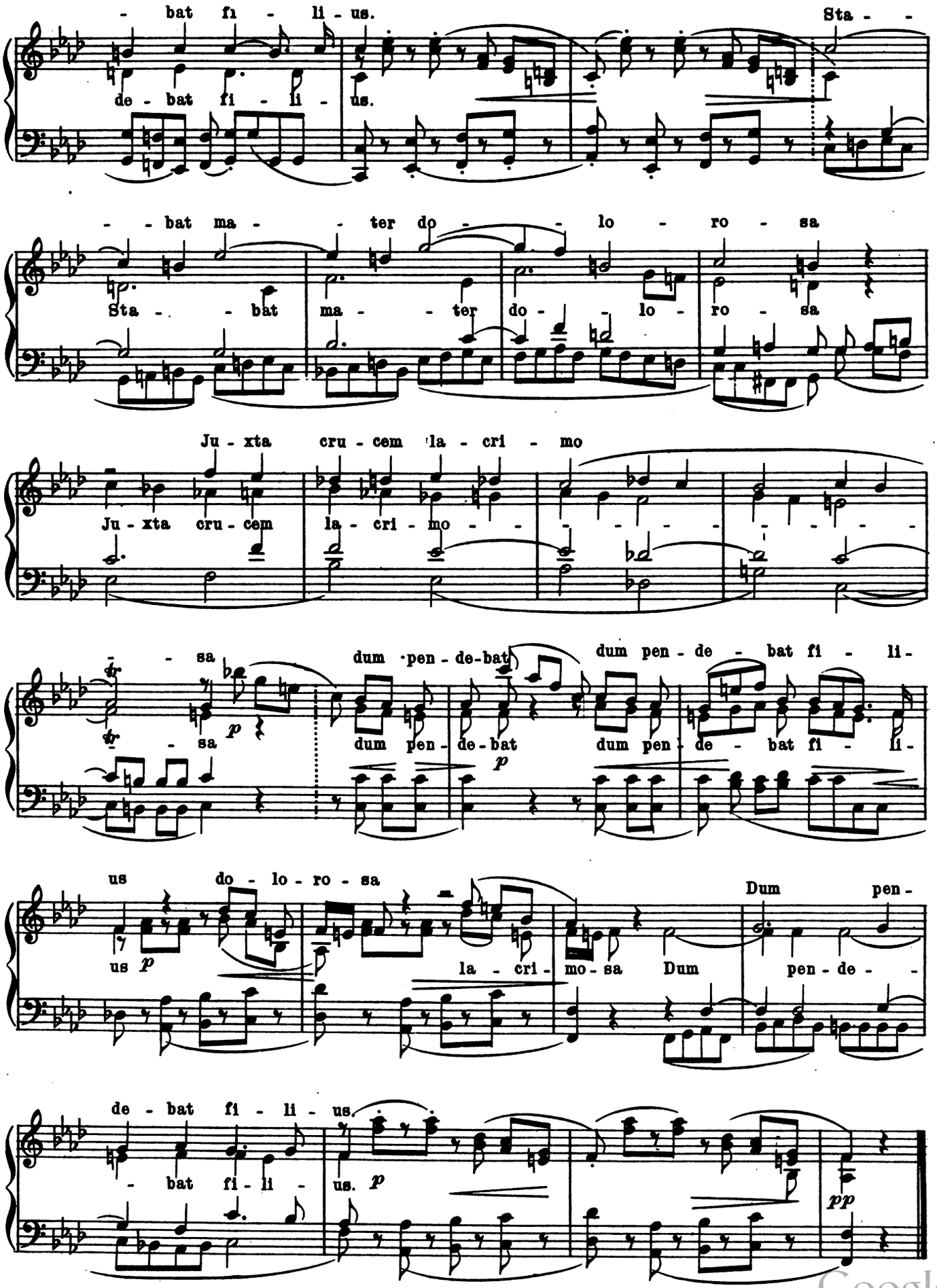

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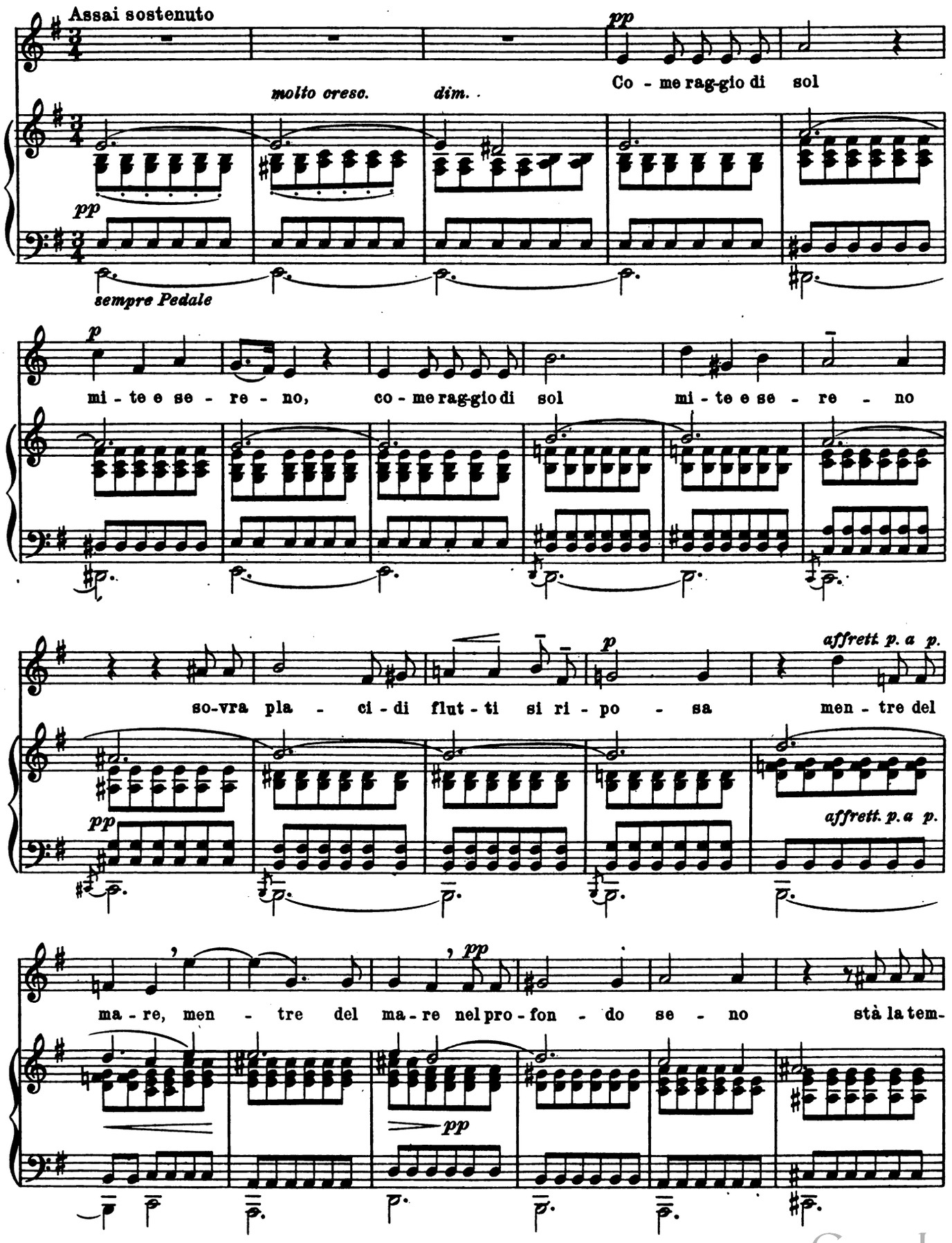
Antonio Caldara (1671-1763)

Come Raggio di Sol



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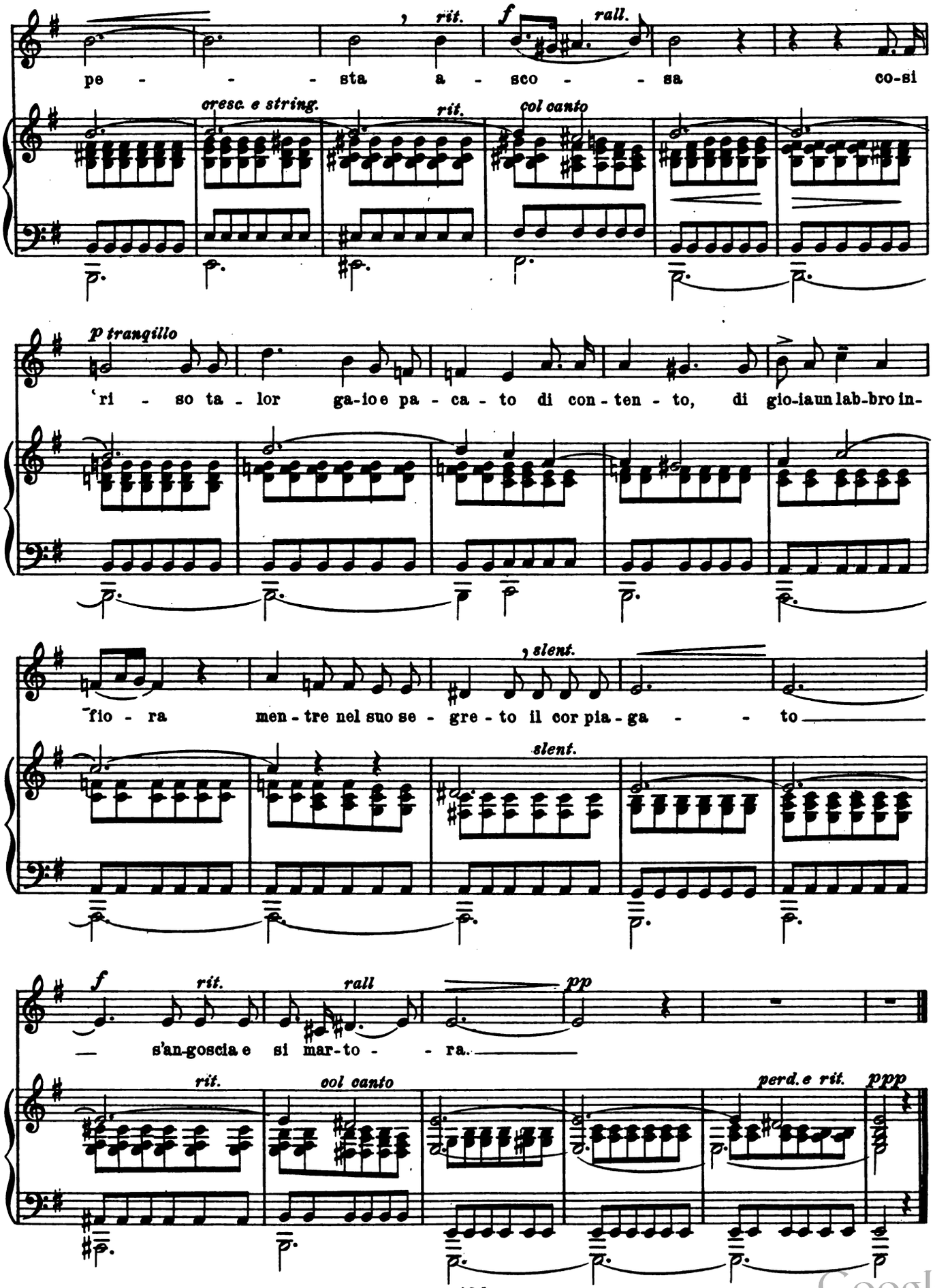

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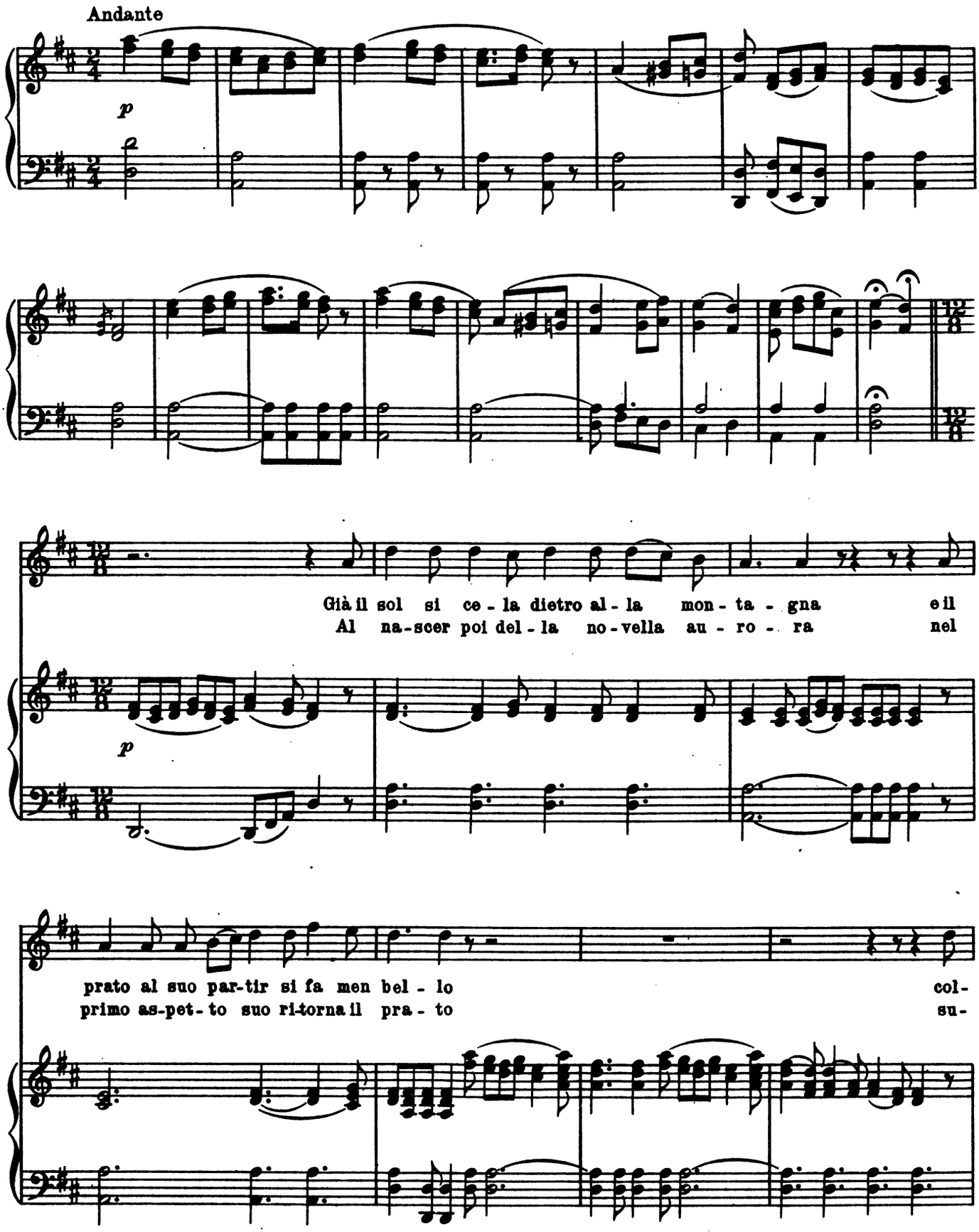
Giovanni Paësiello (1741-1816)

Nina (Canzone)



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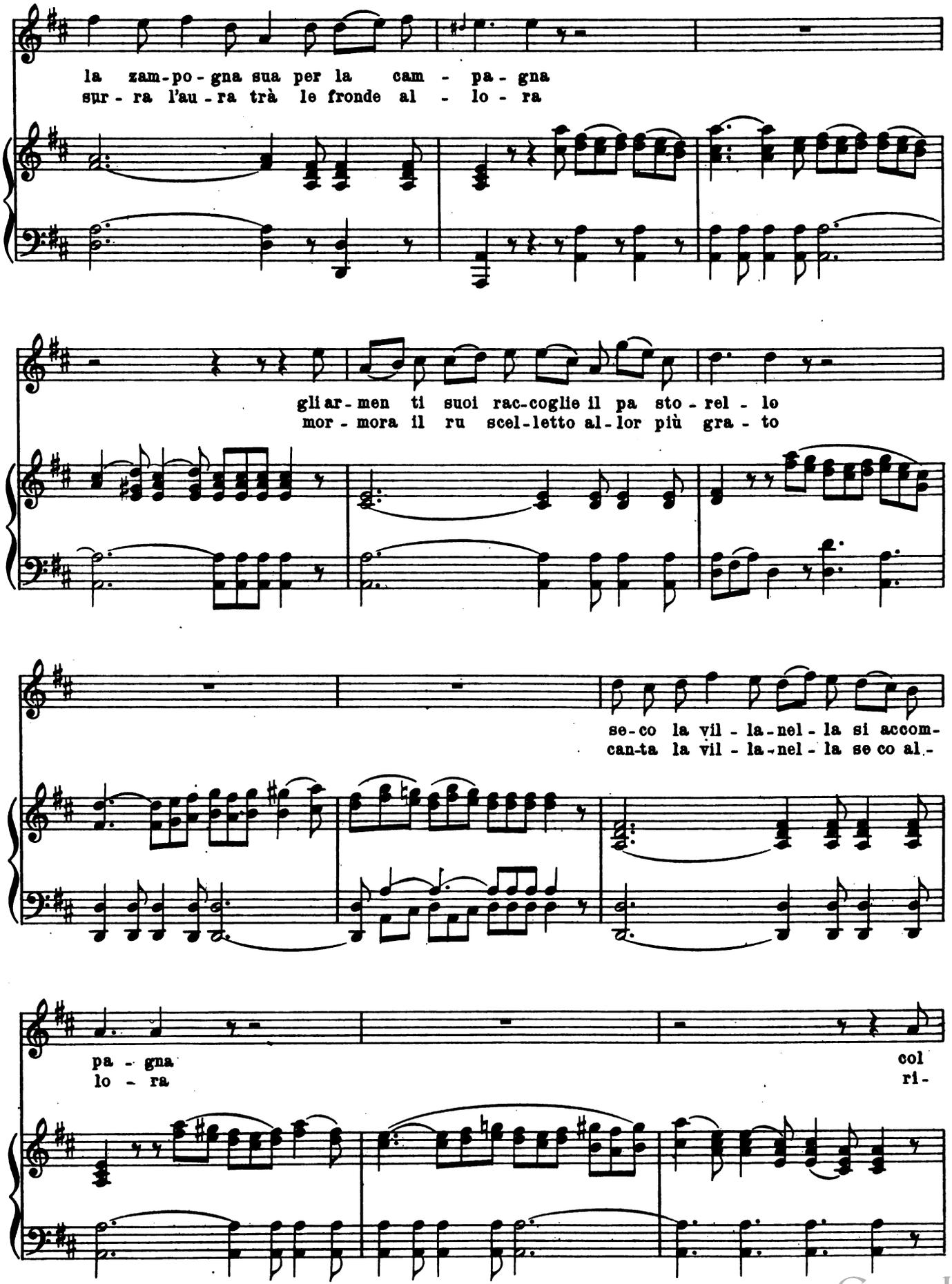

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già pa - sciu - to suo bian - co to - rel - lo
piglia il pas - to - rel - lo il canto u - sa - to

e per la via de lo - ro aman - ti co - ri
ga - reg - giano in a - more è fanno in - tan - to

spiegan col can - to gl'in - no - cen - ti ar - do - ri
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SECTION FIVE

BACH AND HANDEL

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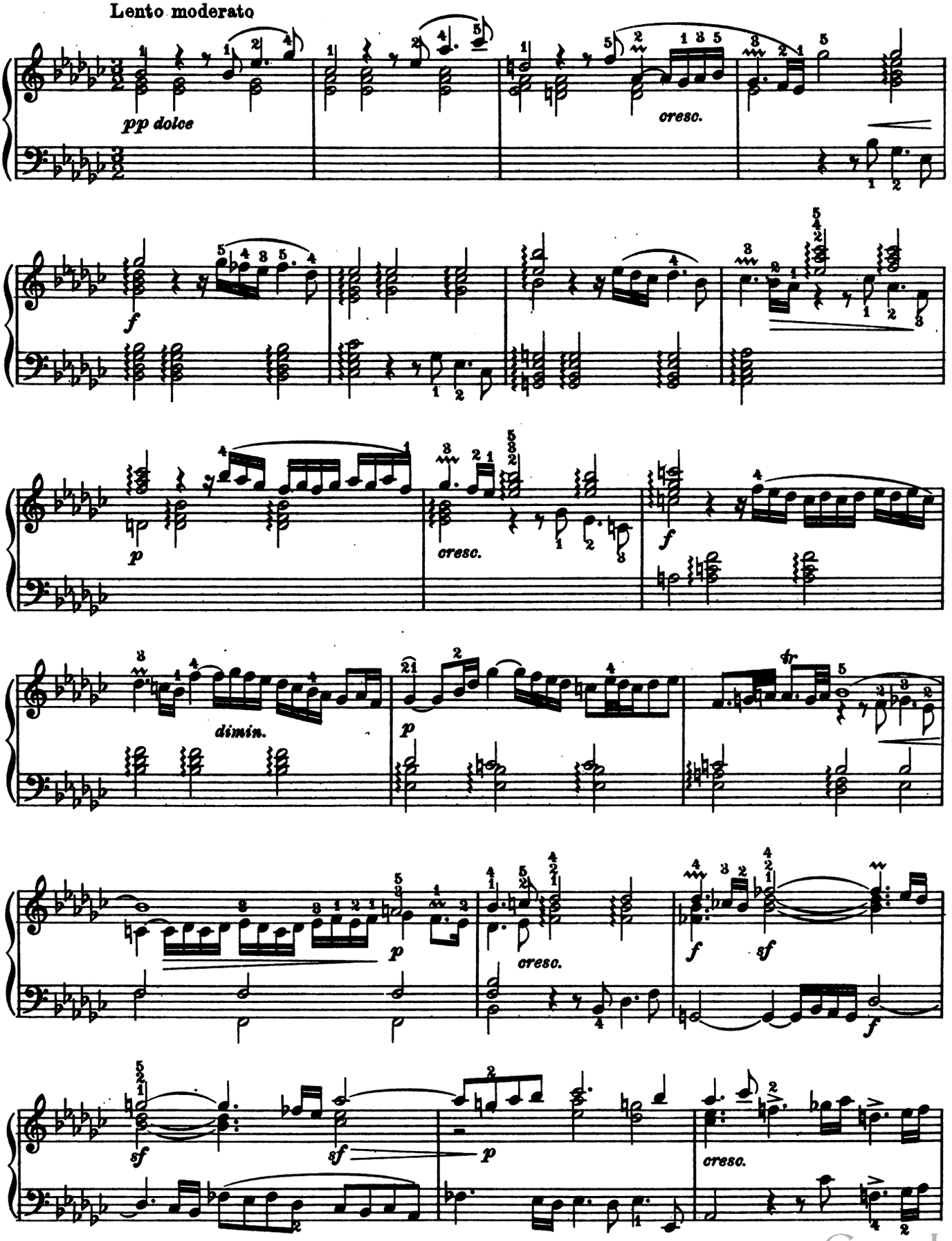
J. S. Bach (1685-1750)

Prelude VIII. (From the Well-Tempered Clavichord)



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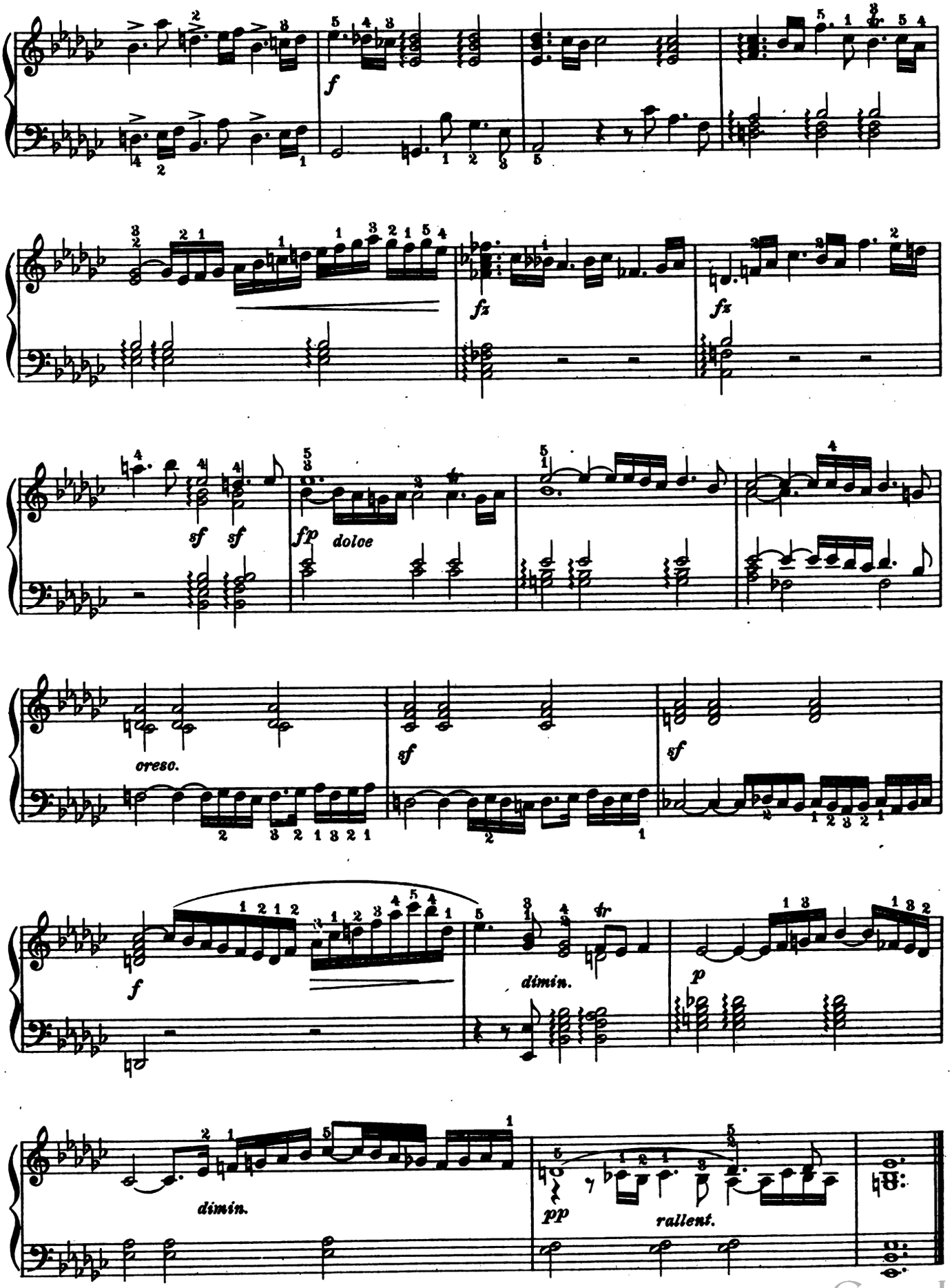

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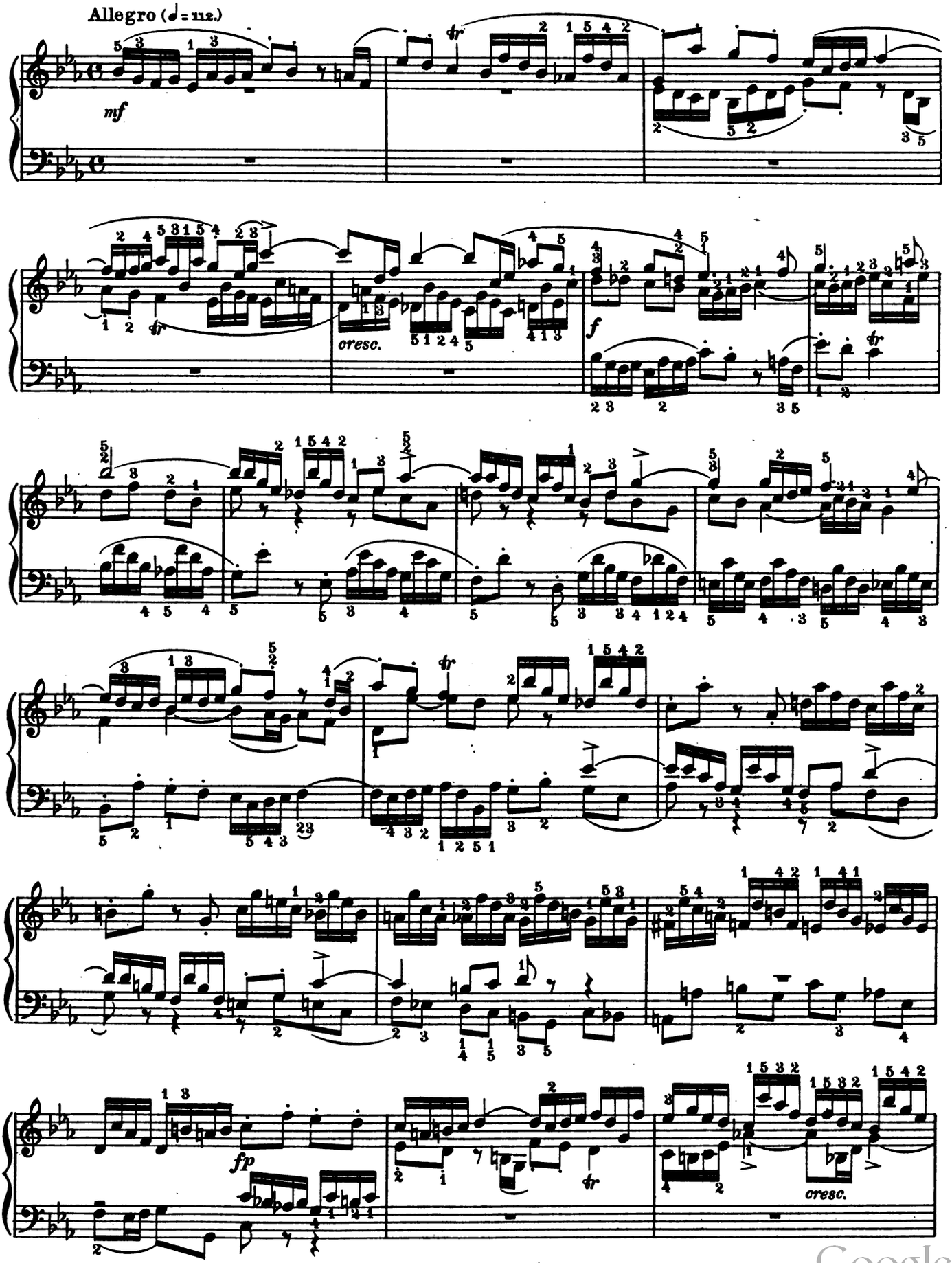
J. S. Bach (1685–1750)

Fugue VII. (From the Well-Tempered Clavichord)



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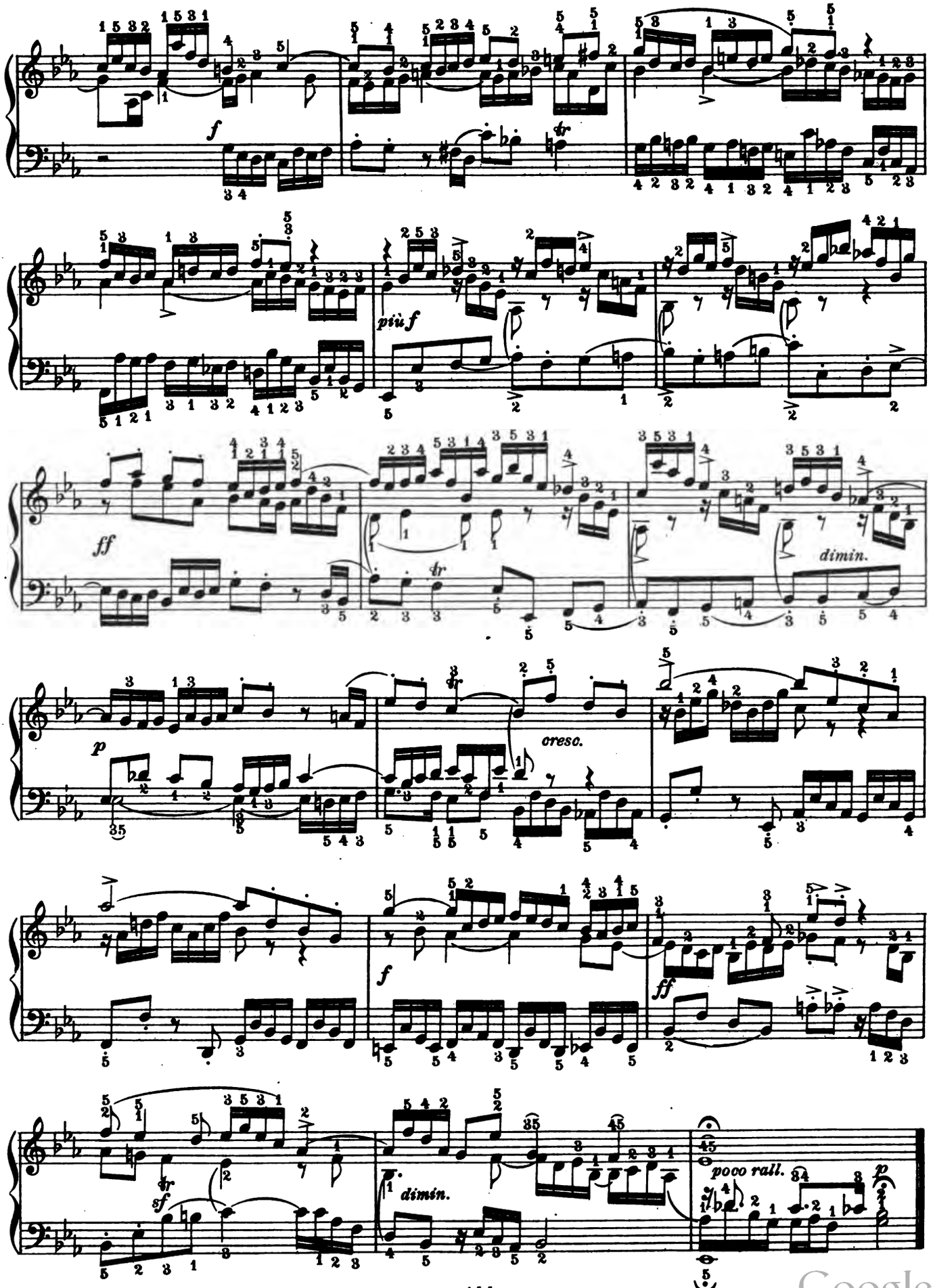

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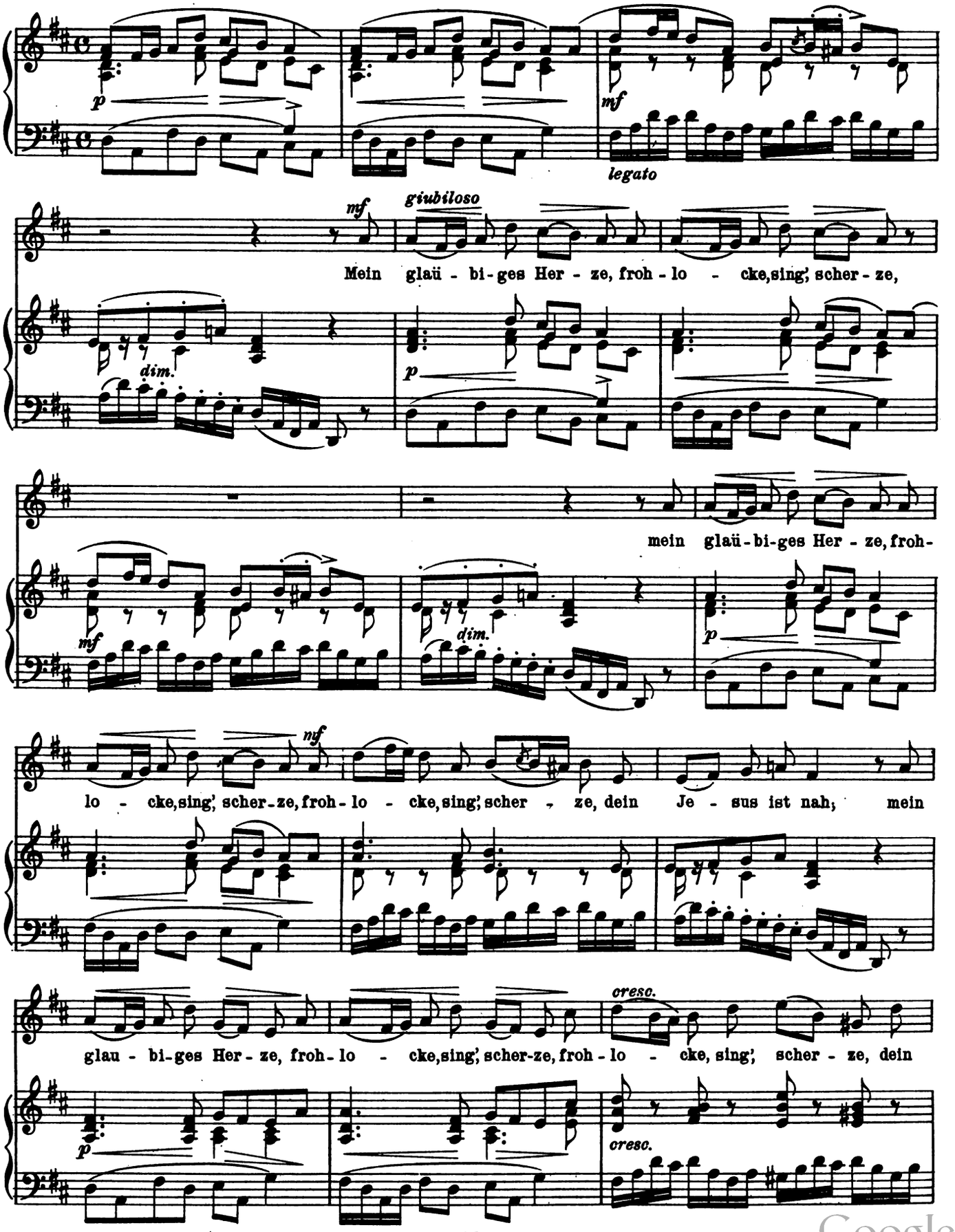
Johann Sebastian Bach (1685-1750)

"Mein gläubiges Herze"

Andante con moto



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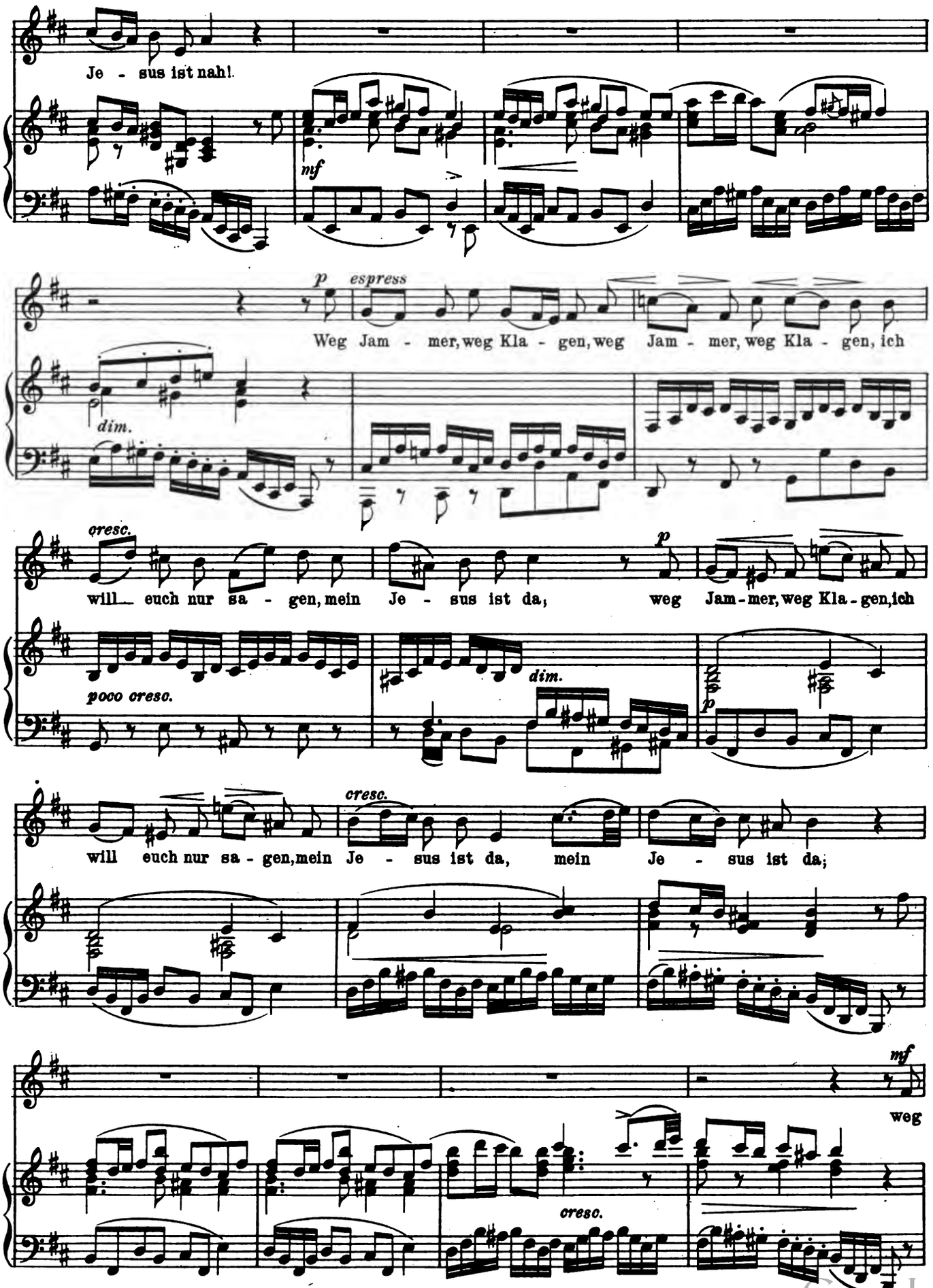

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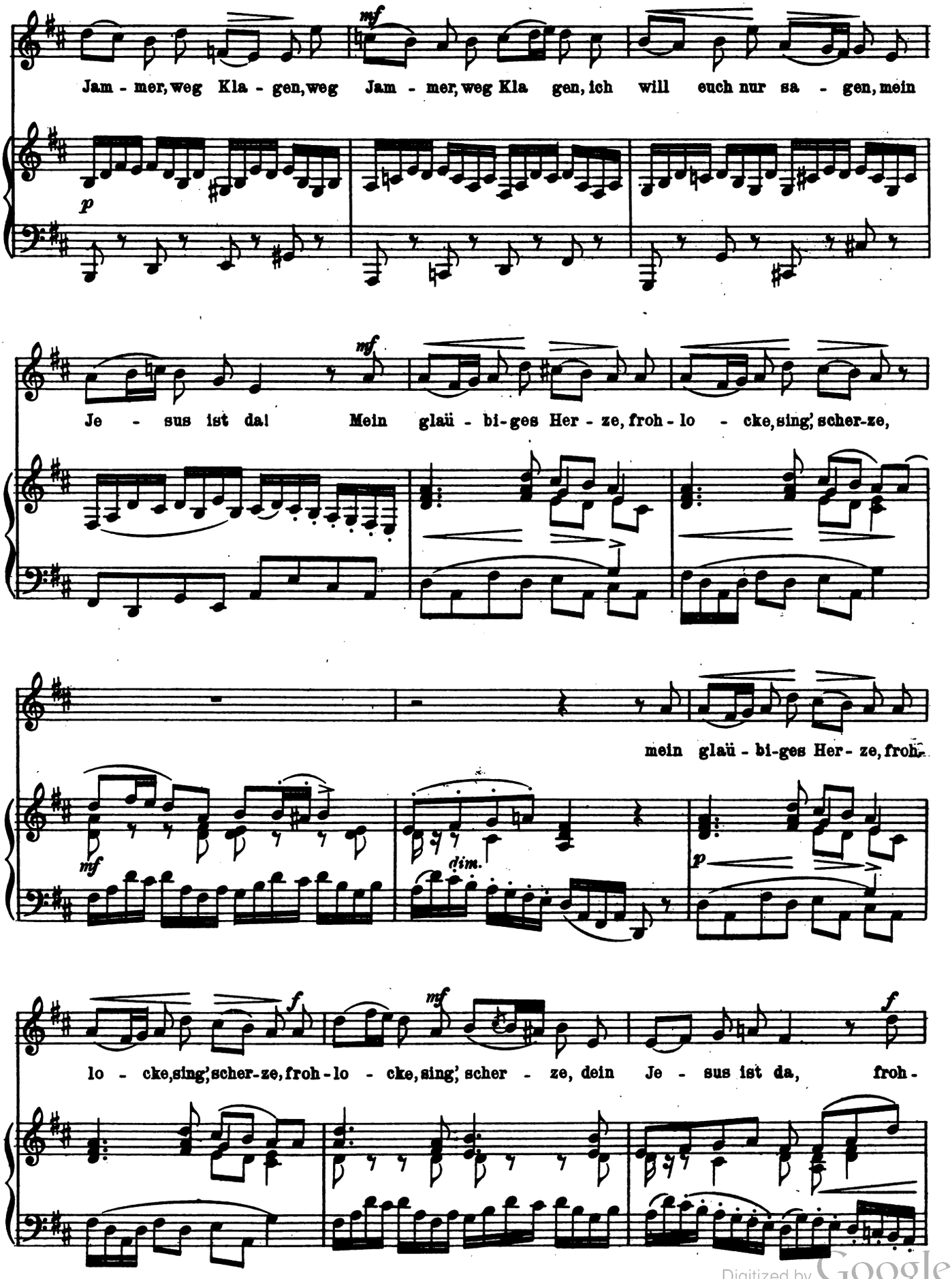

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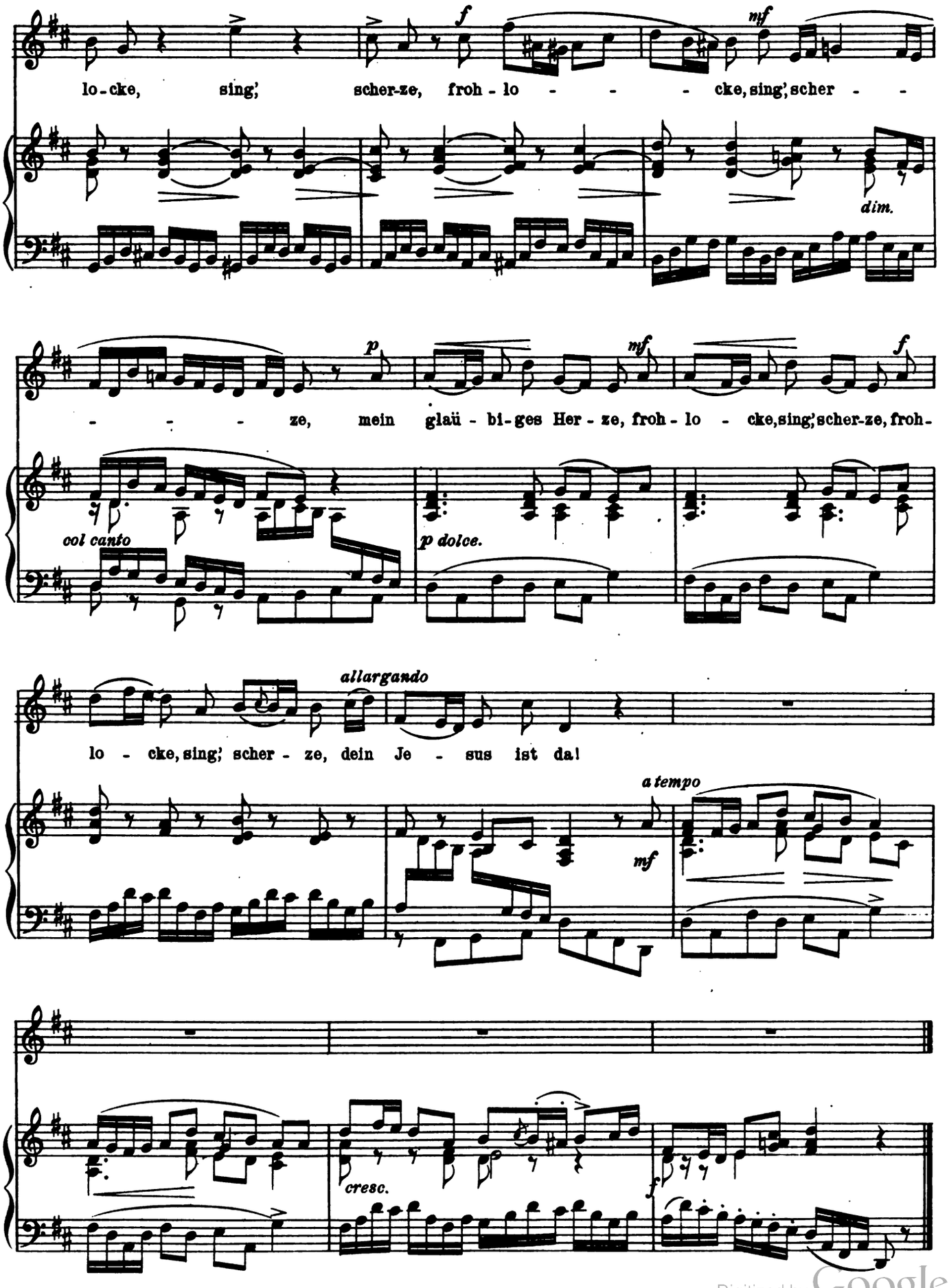

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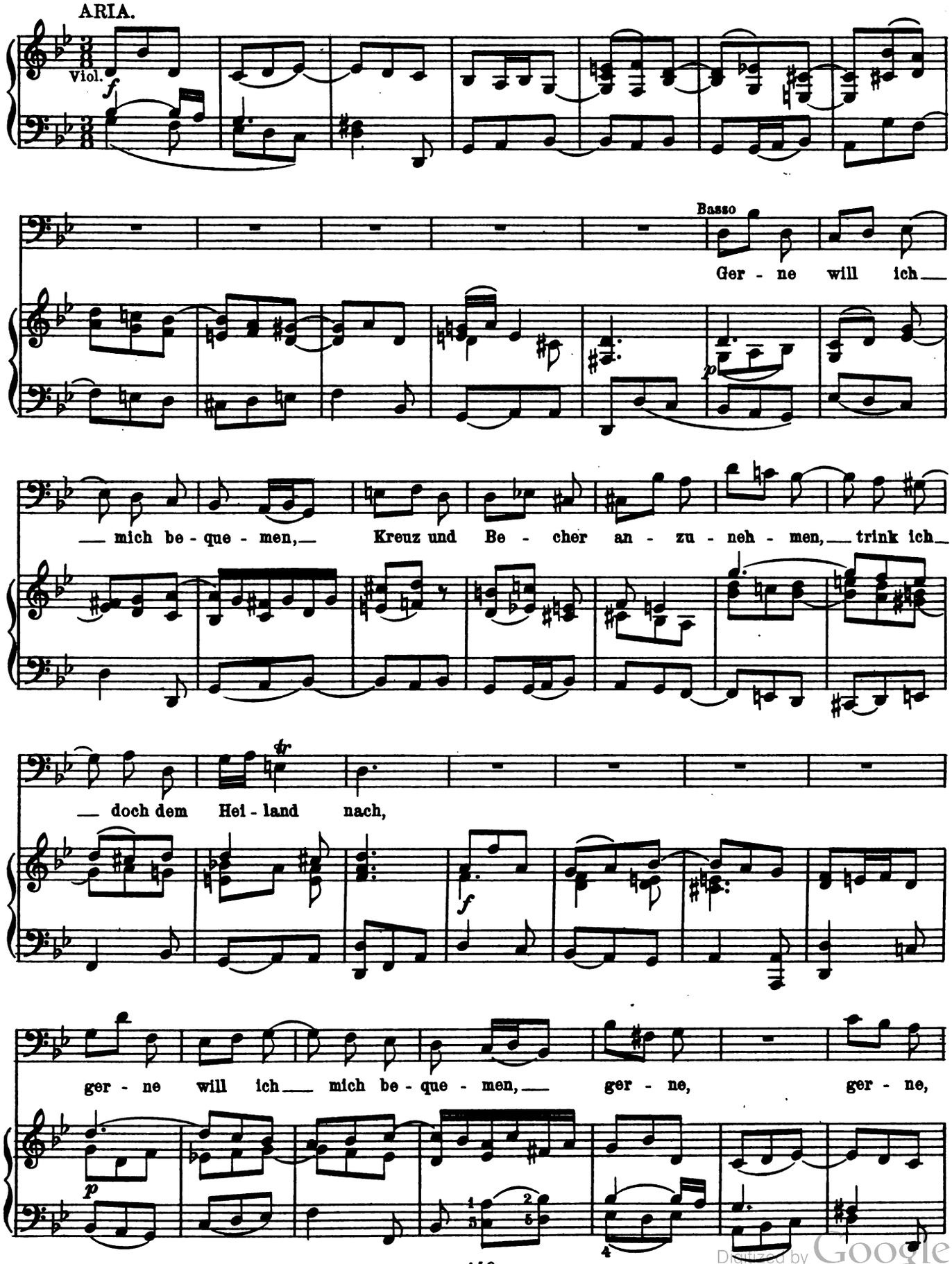
J. S. Bach (1685-1750)

From the St. Matthew Passion



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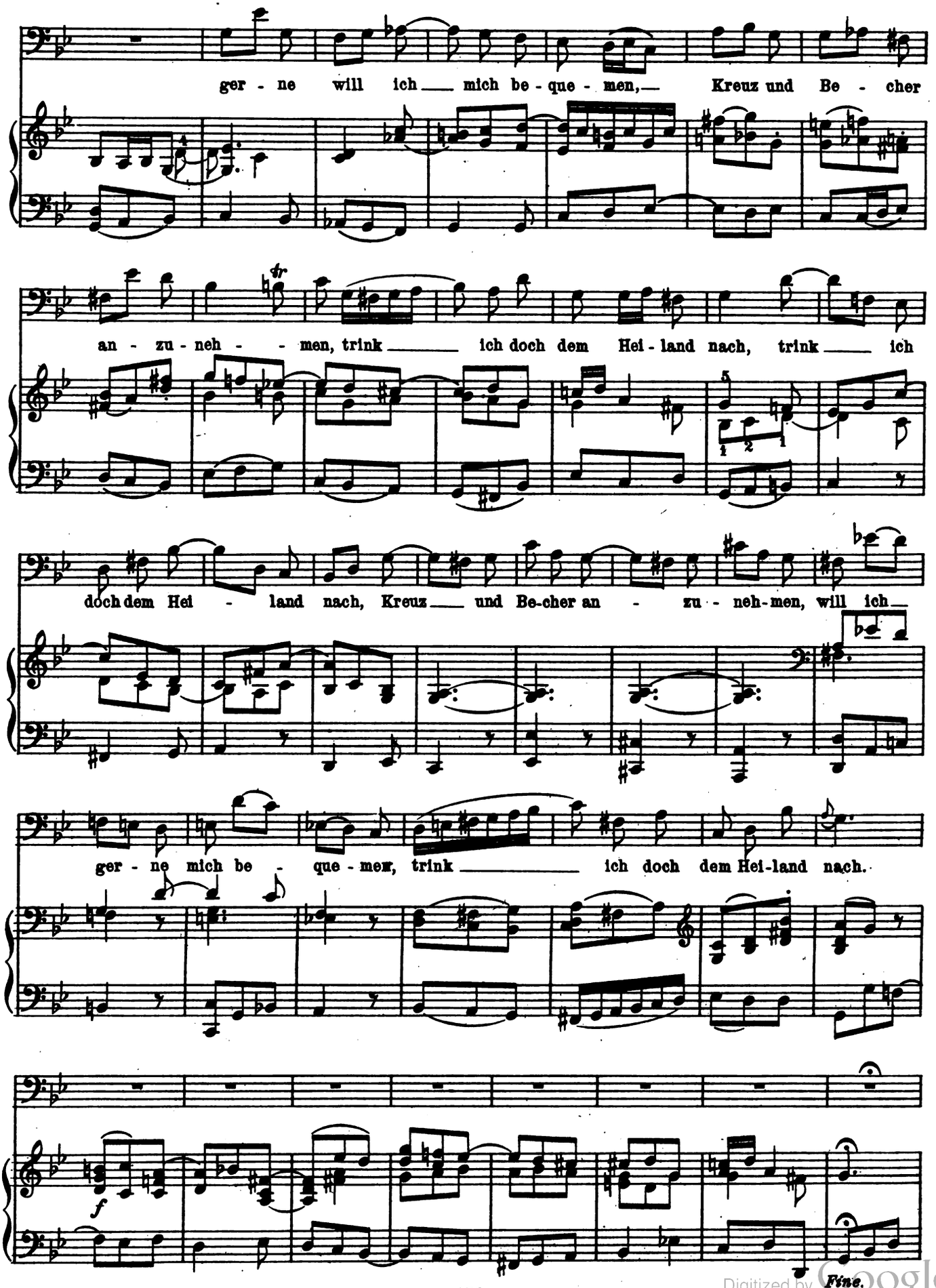

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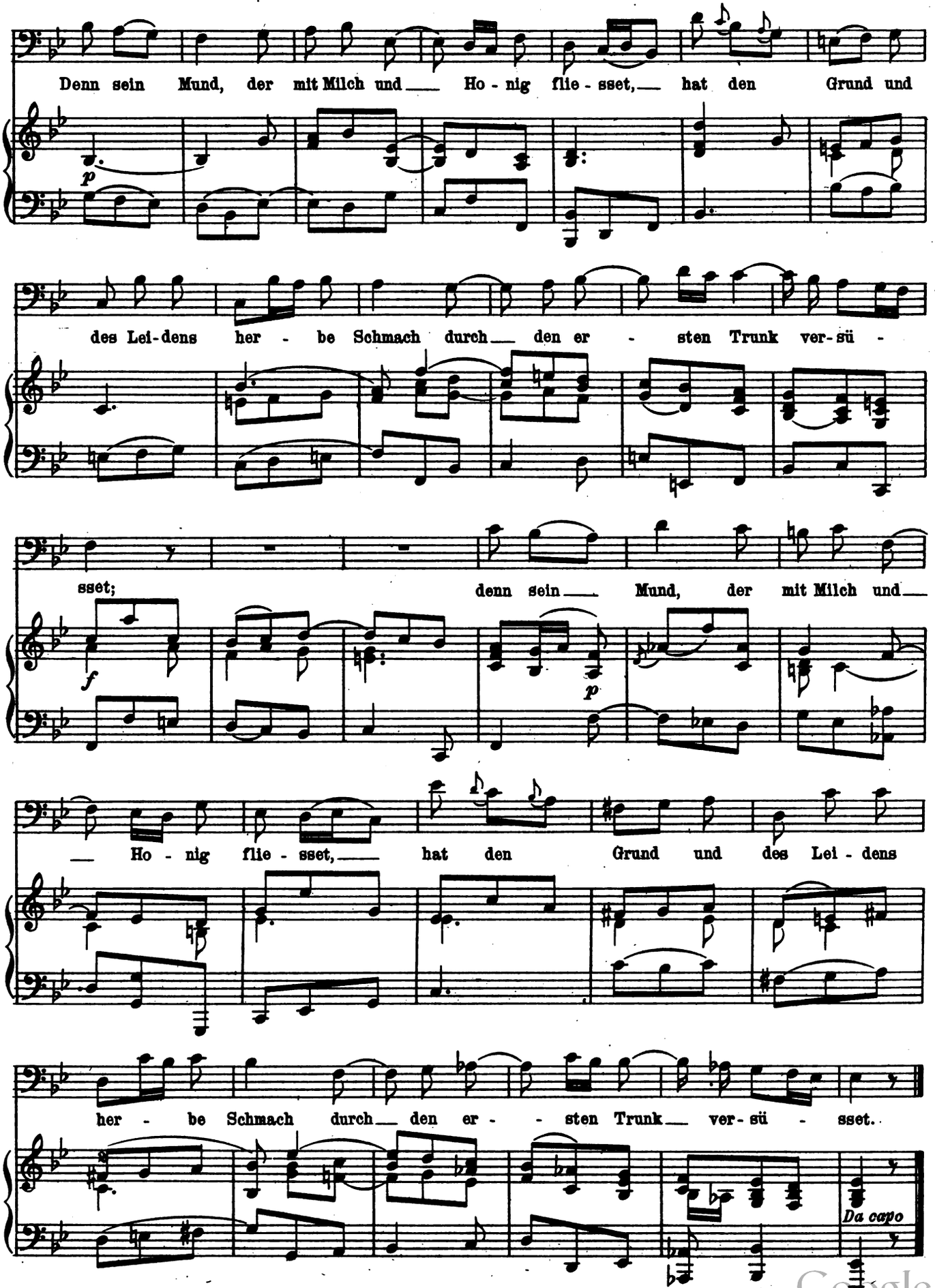

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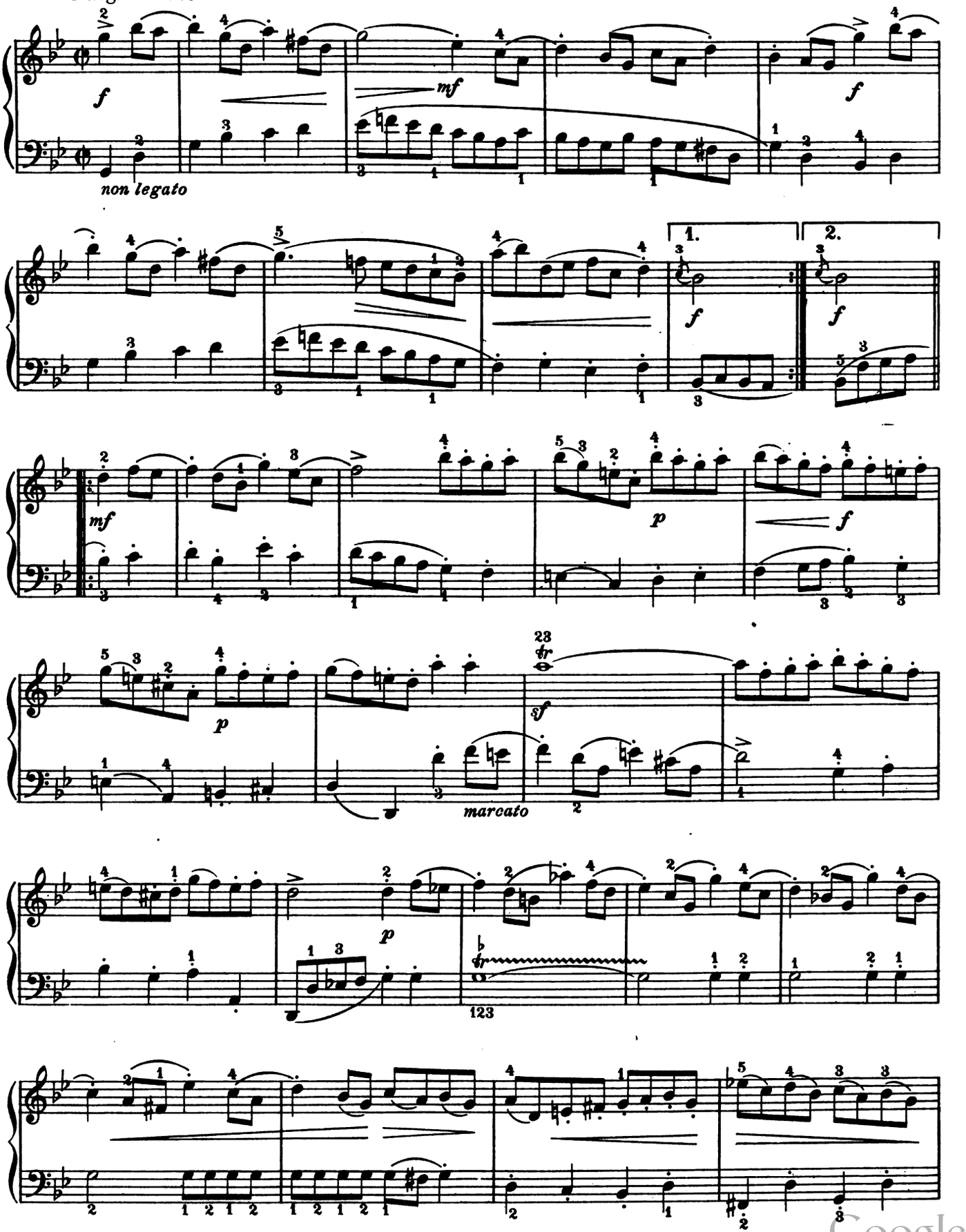
Johann Sebastian Bach (1685-1750)

Gavotte from the Third English Suite

Allegro vivace



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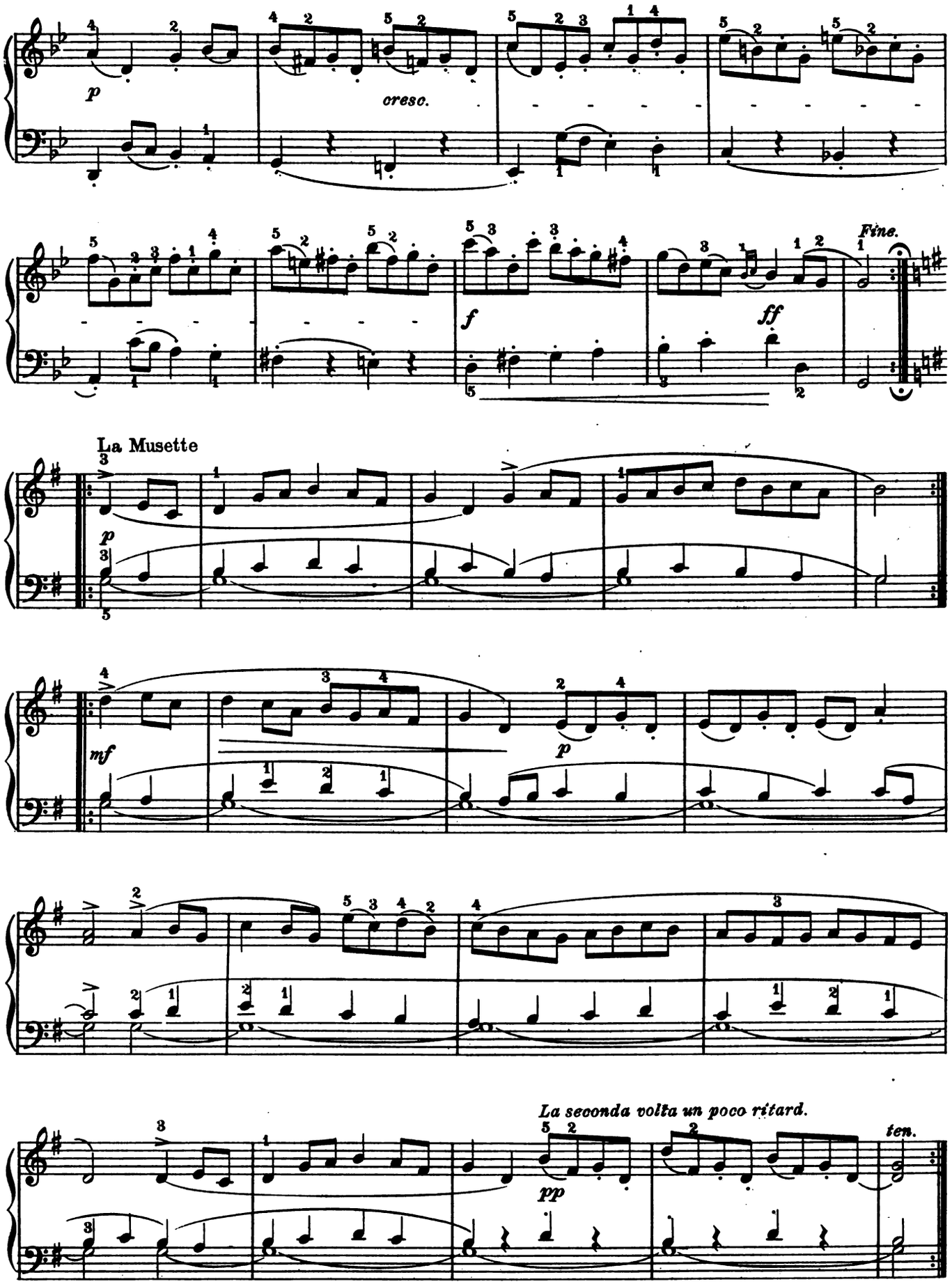

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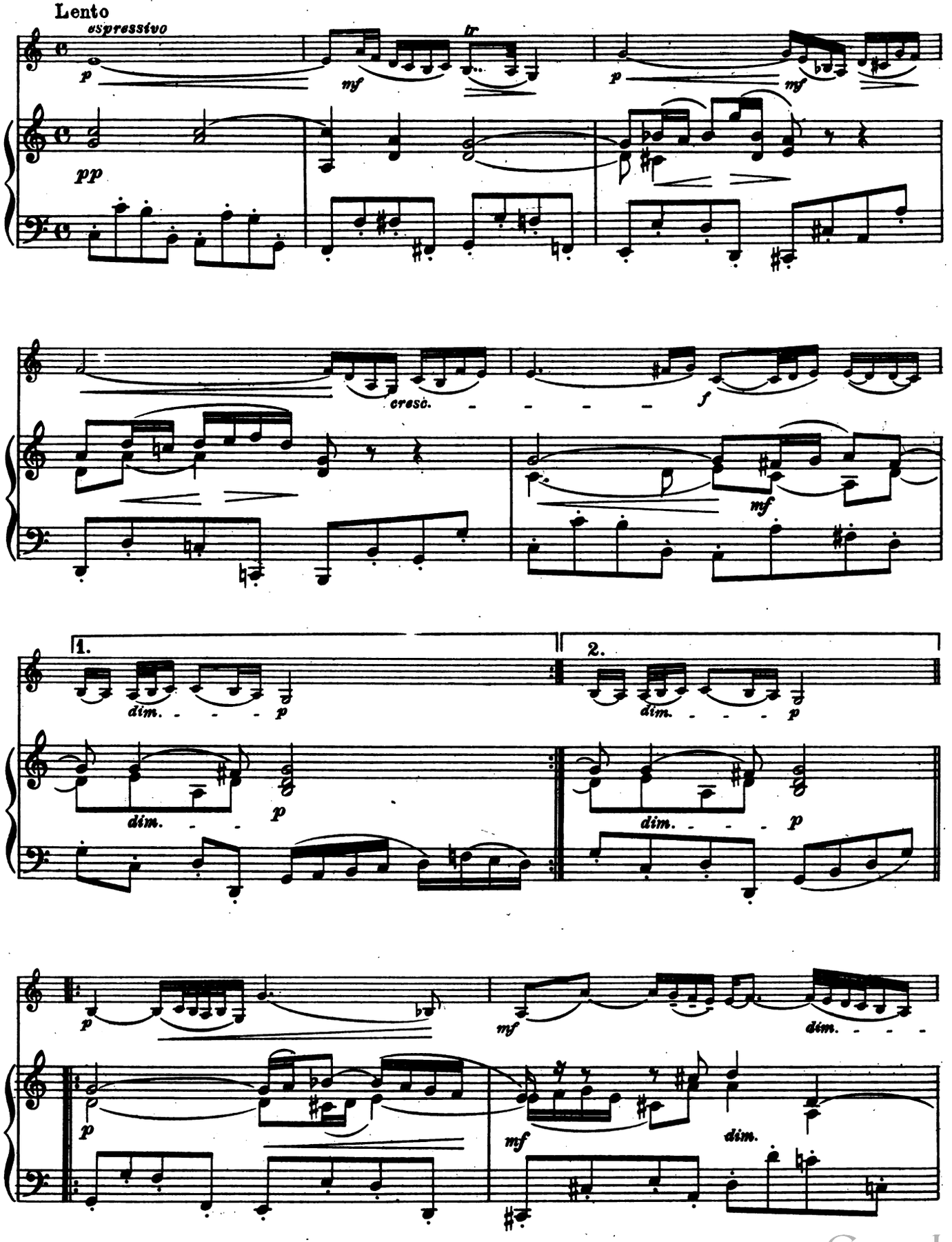
Joh. Seb. Bach (1685 - 1750)

Air from the Suite in D major

Arr. for Violin and Pianoforte



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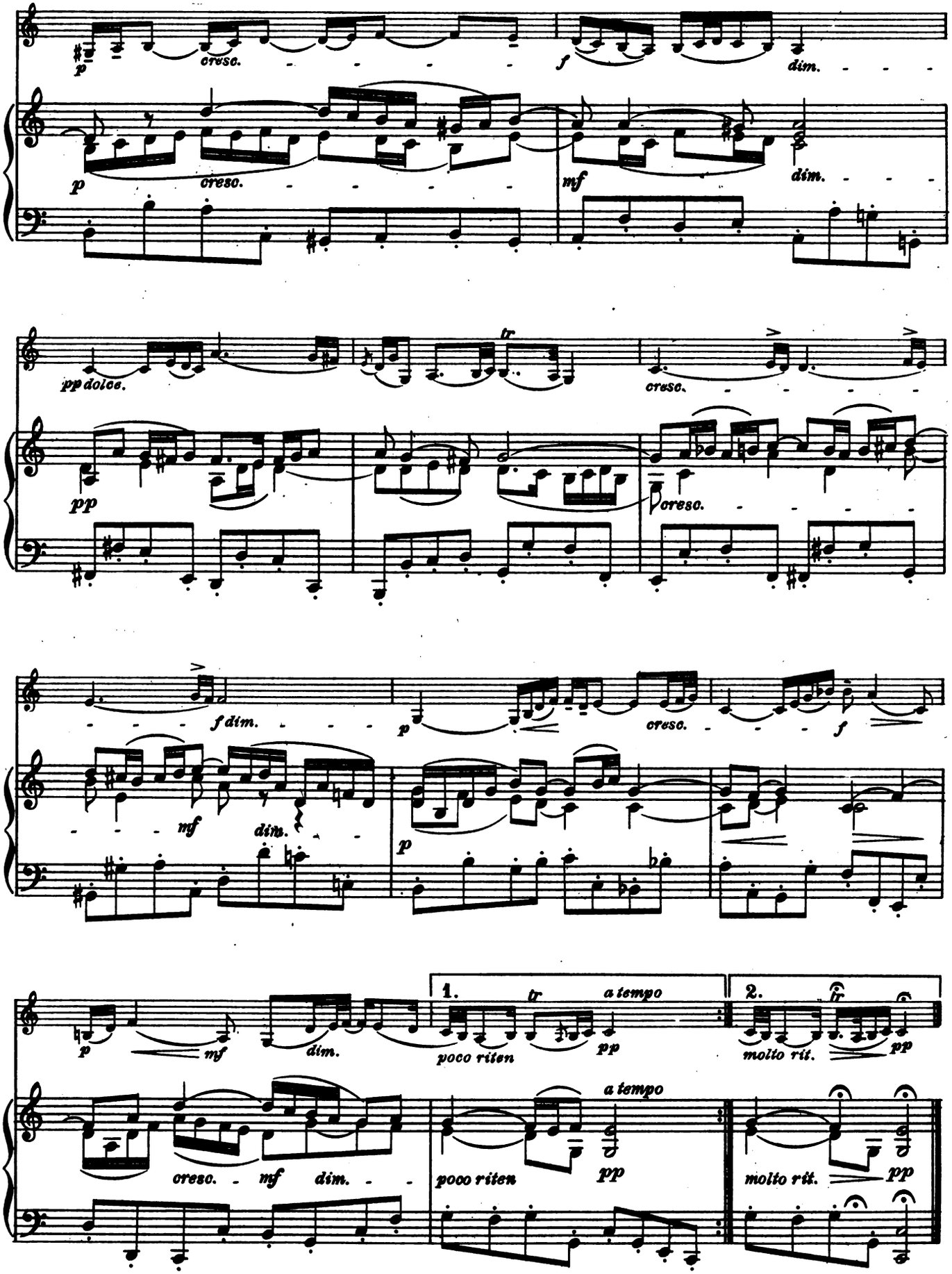

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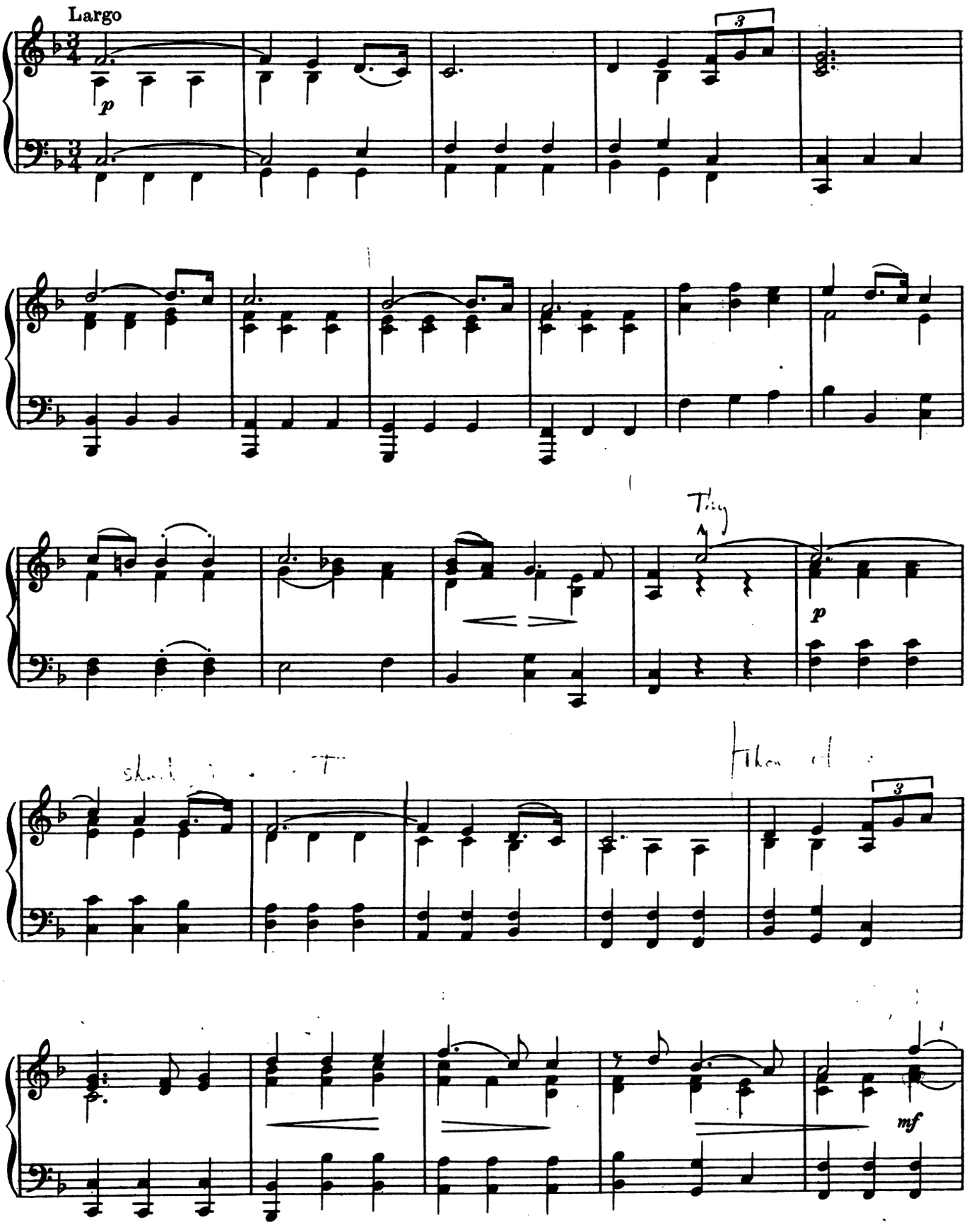
G. F. Handel (1685-1758)

Largo from "Xerxes"



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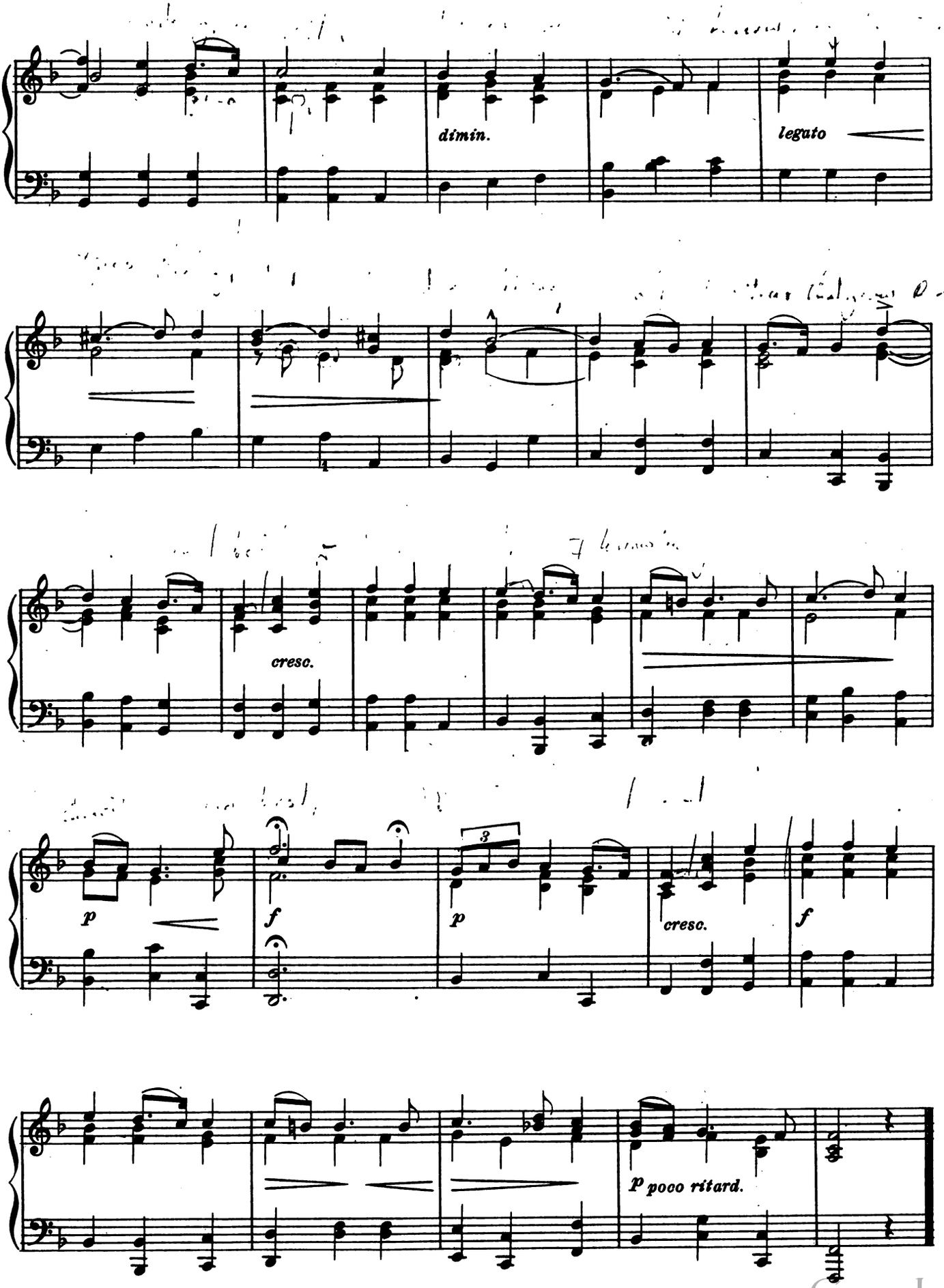

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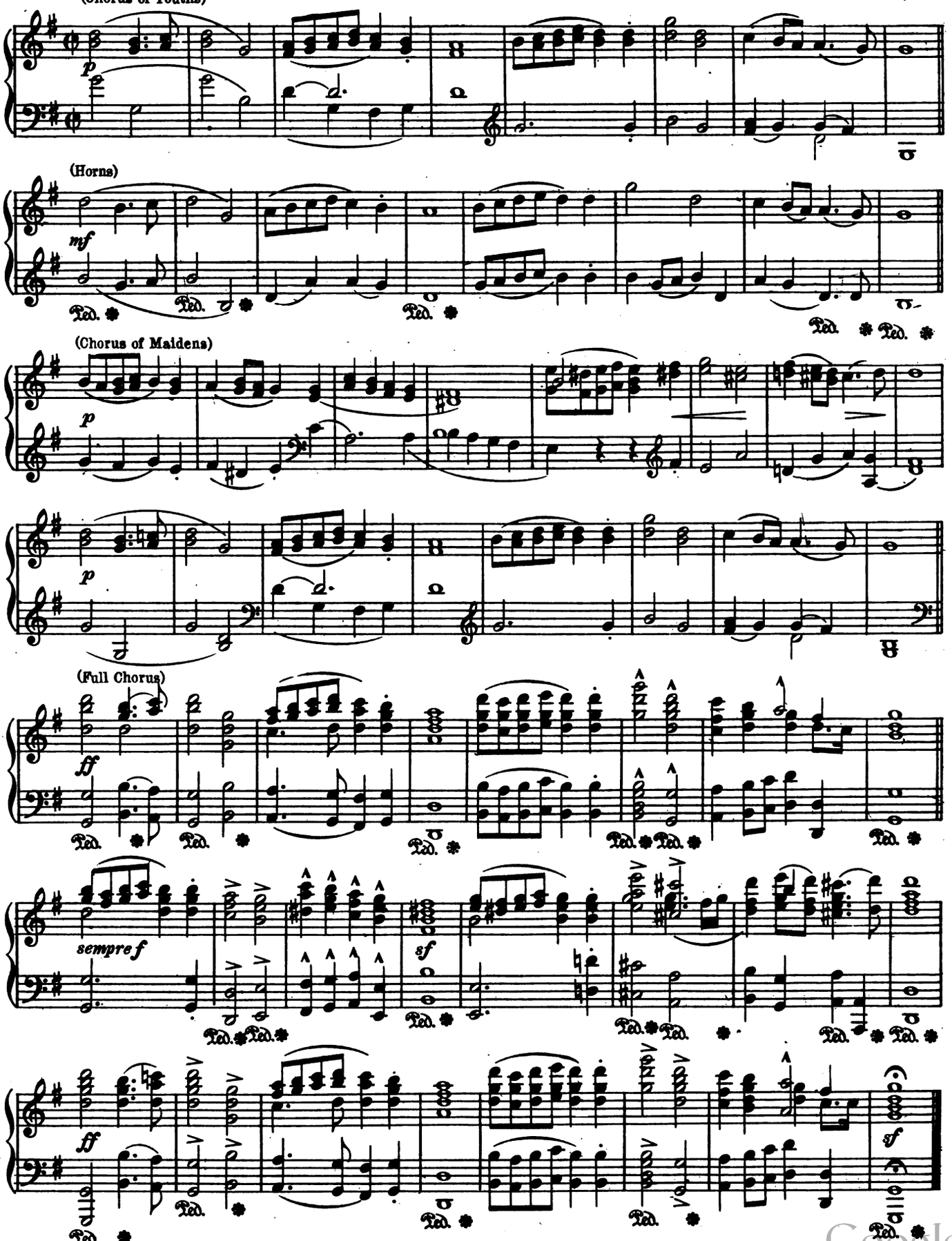
G. F. Handel (1685-1758)

Triumphal March from "Judas Maccabaeus"

Tempo di Marcia, moderato

(Chorus of Youths)



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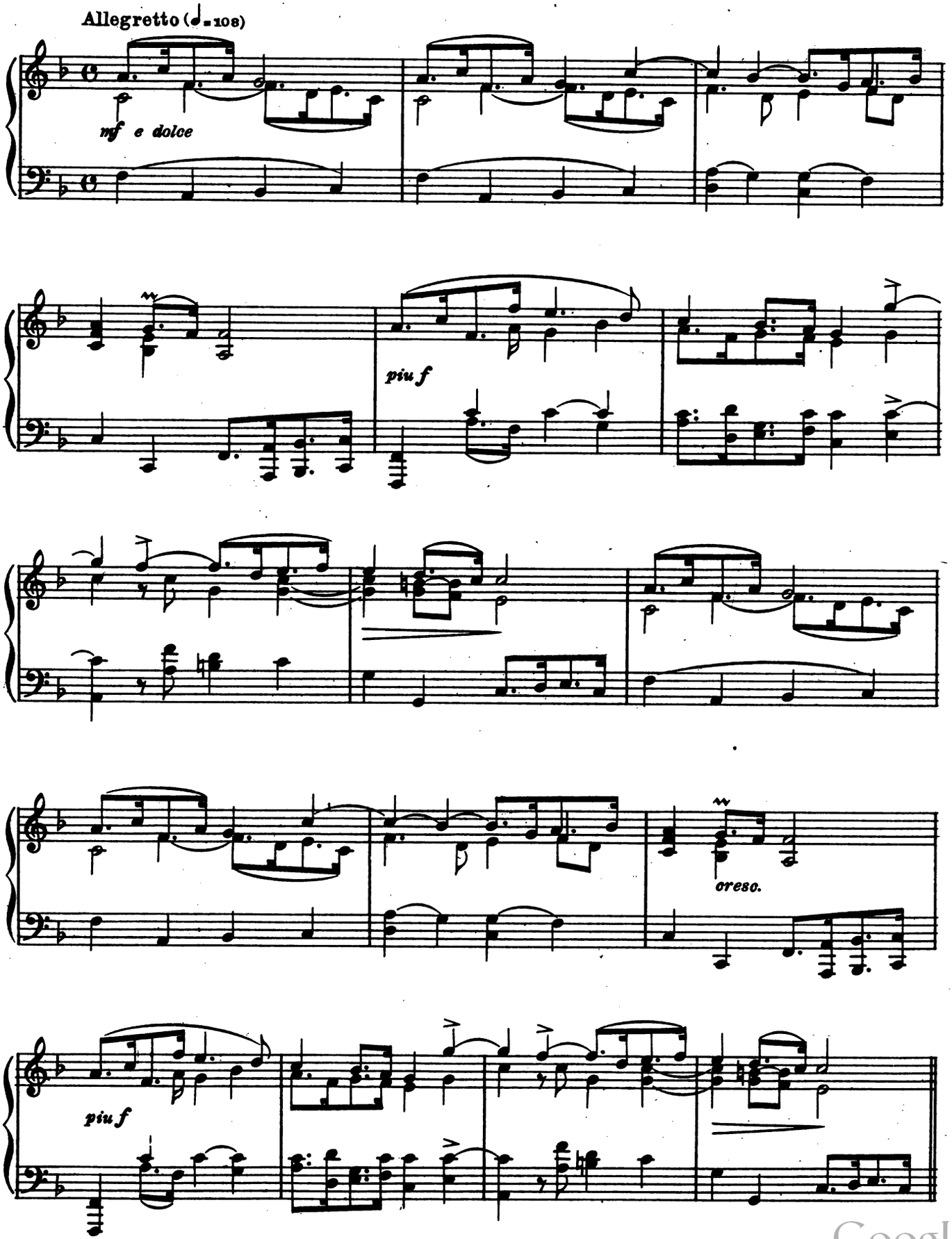
George Frederick Handel (1685-1759)

Allegretto From the "Water Music (1715)



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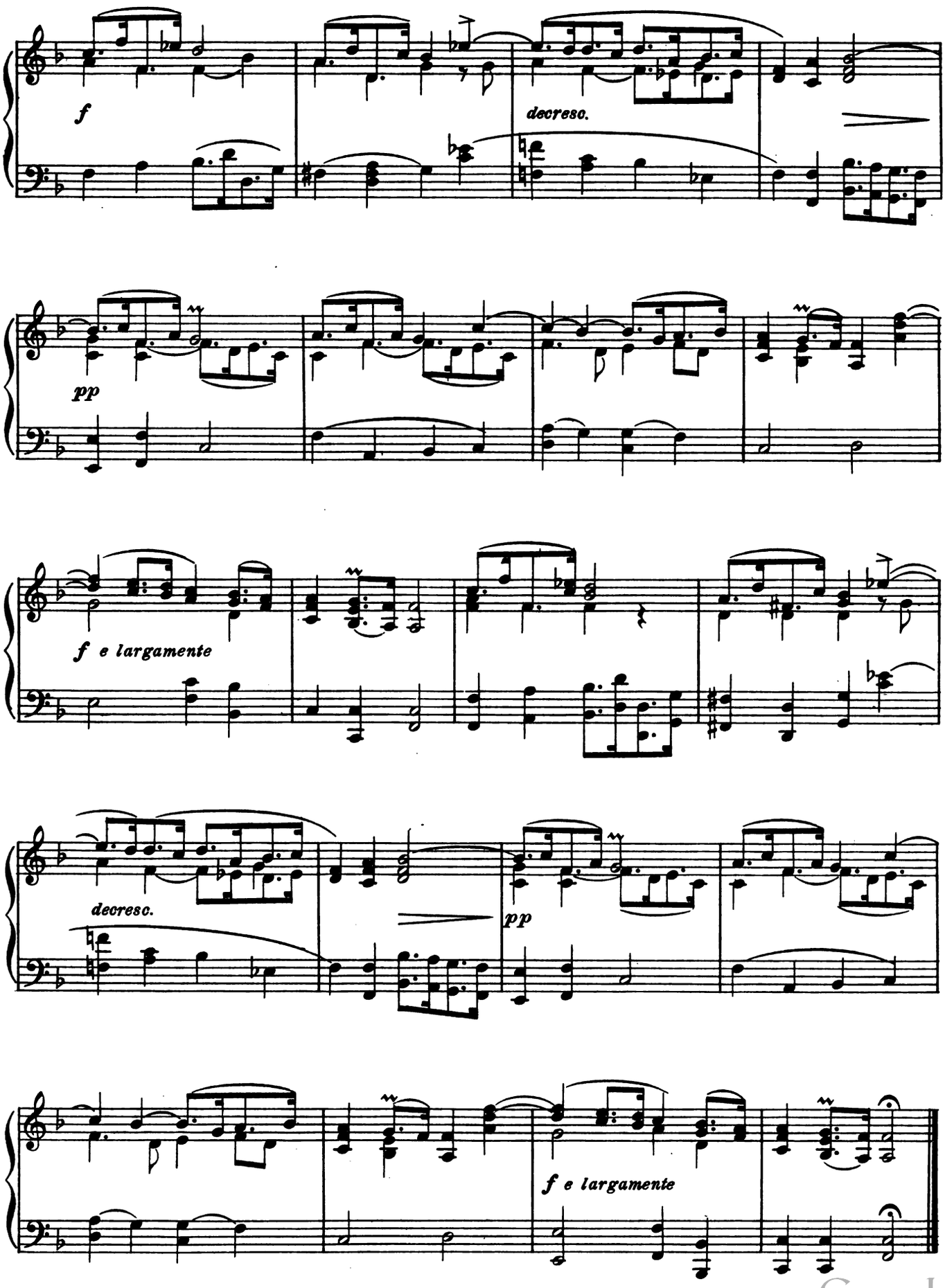

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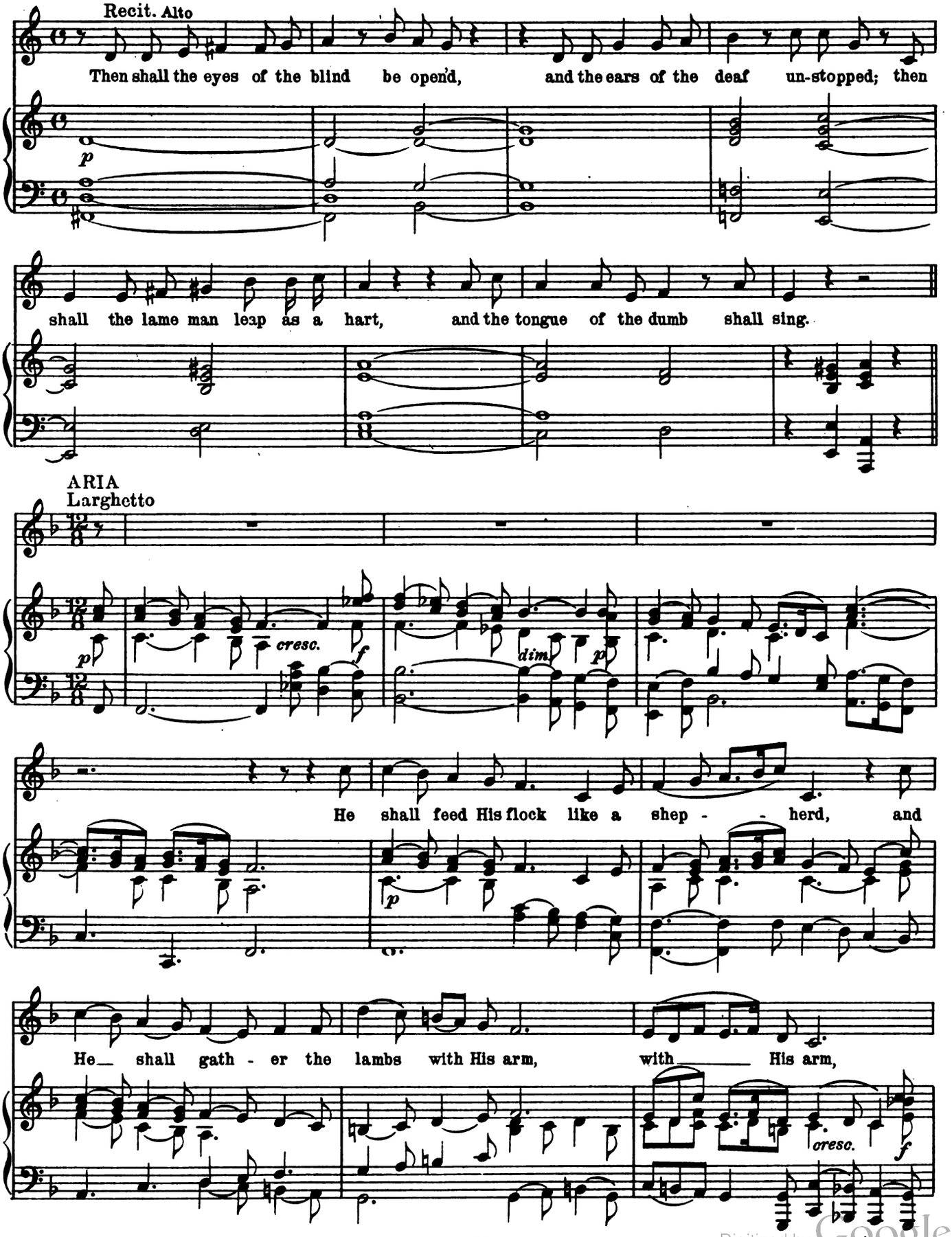
G. F. Handel (1685-1758)

Recitative and Aria from The Messiah



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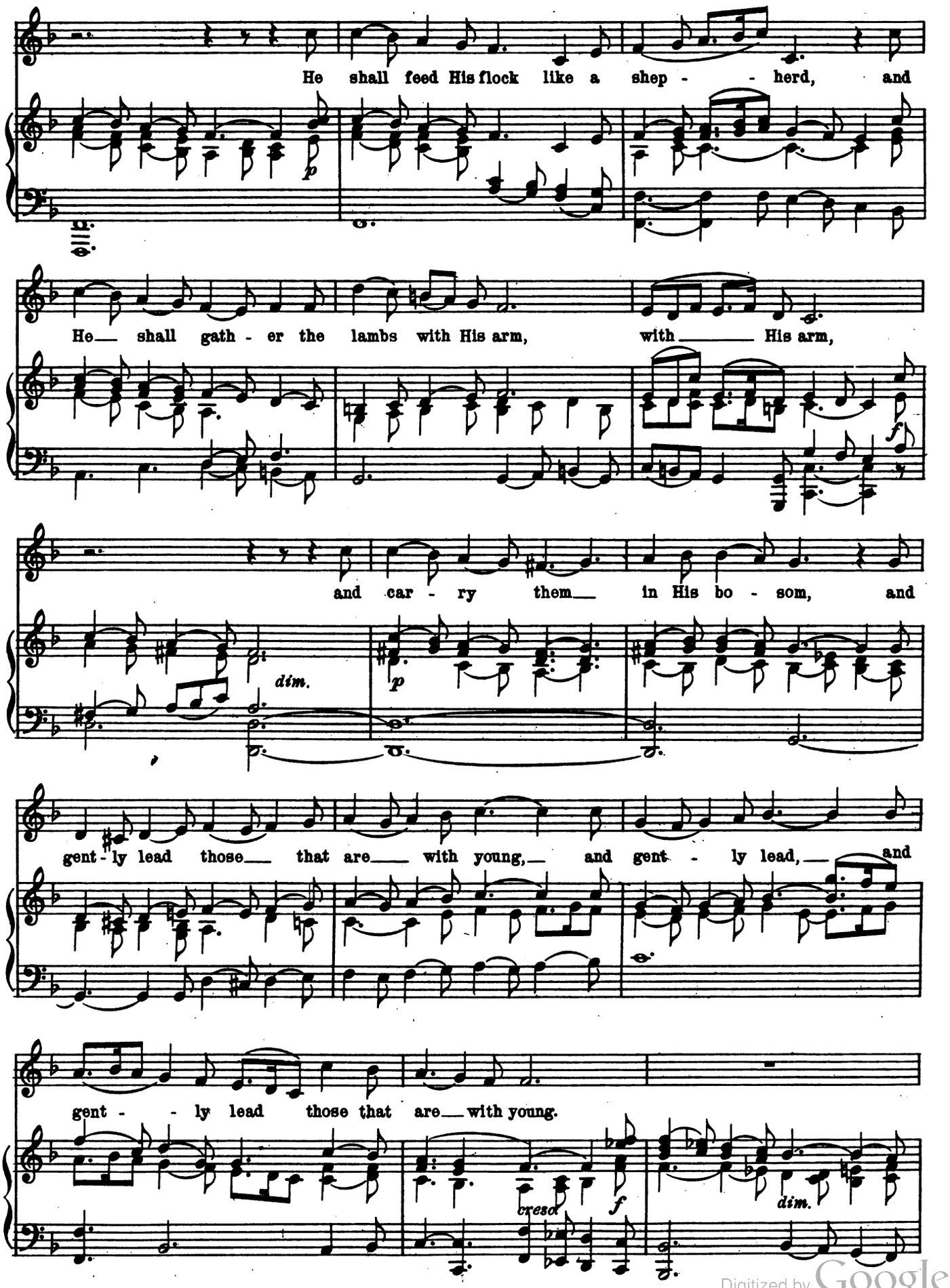

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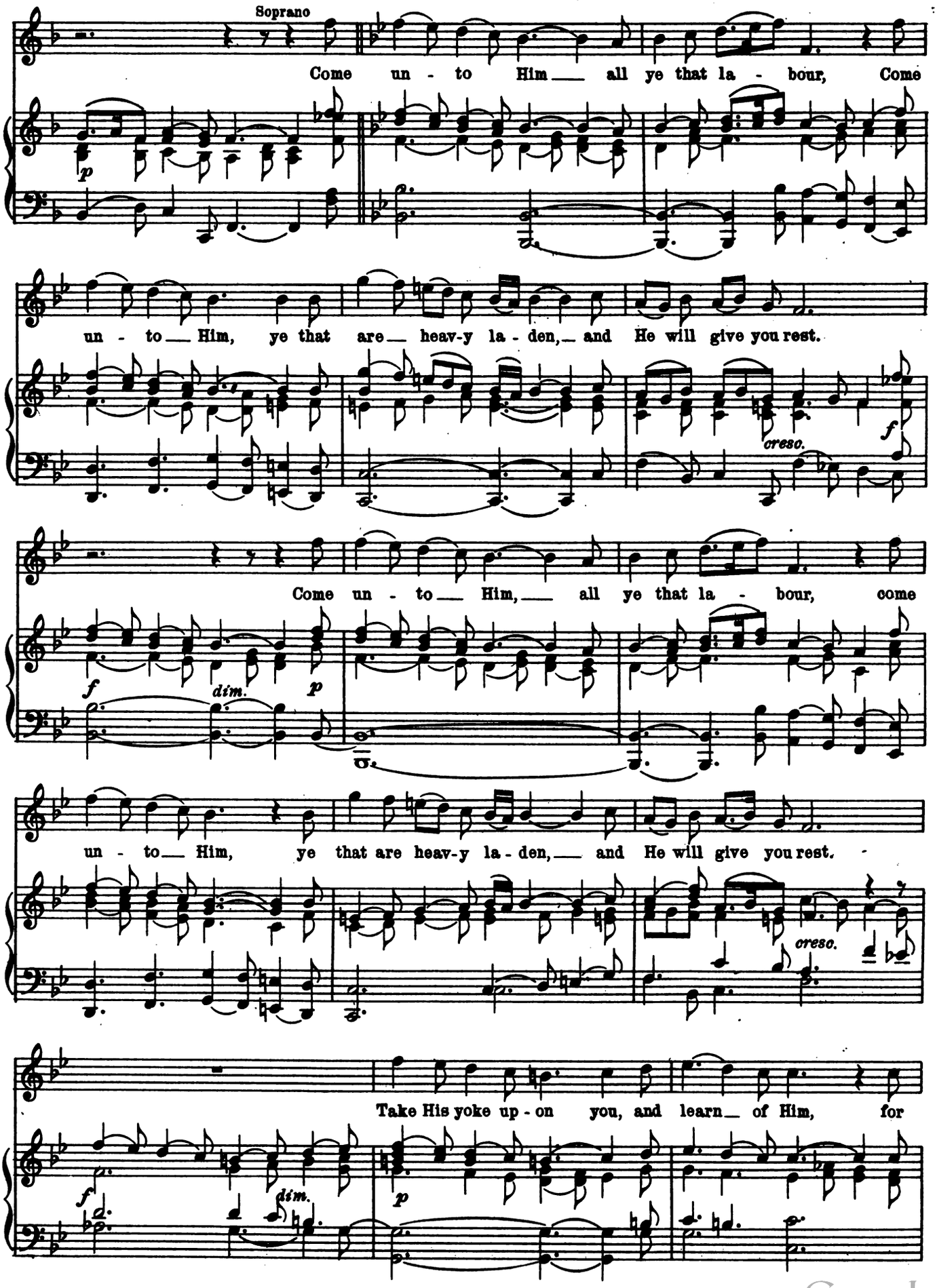

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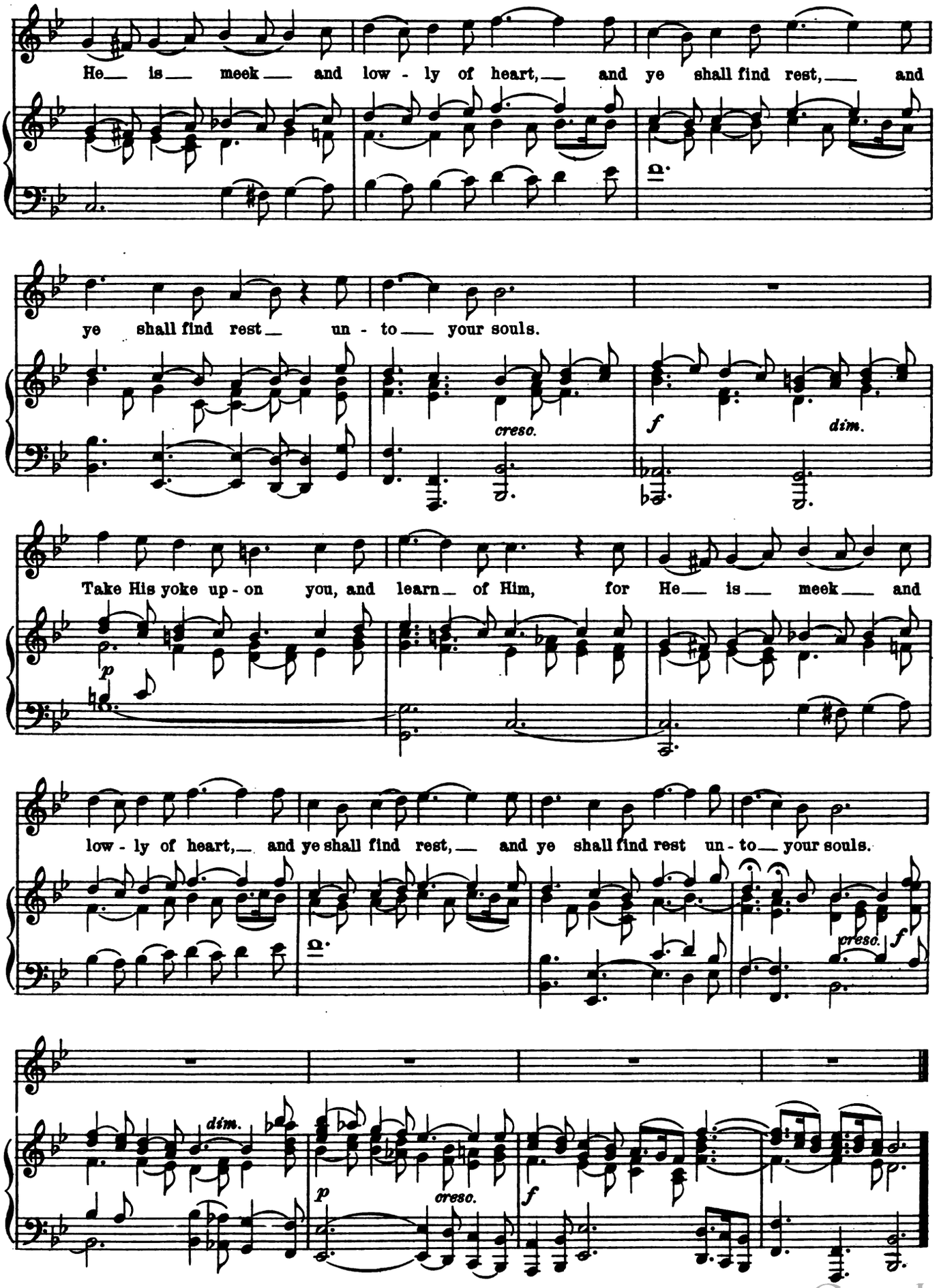

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SECTION SIX

THE VIENNESE CLASSICS
RISE OF THE SYMPHONY

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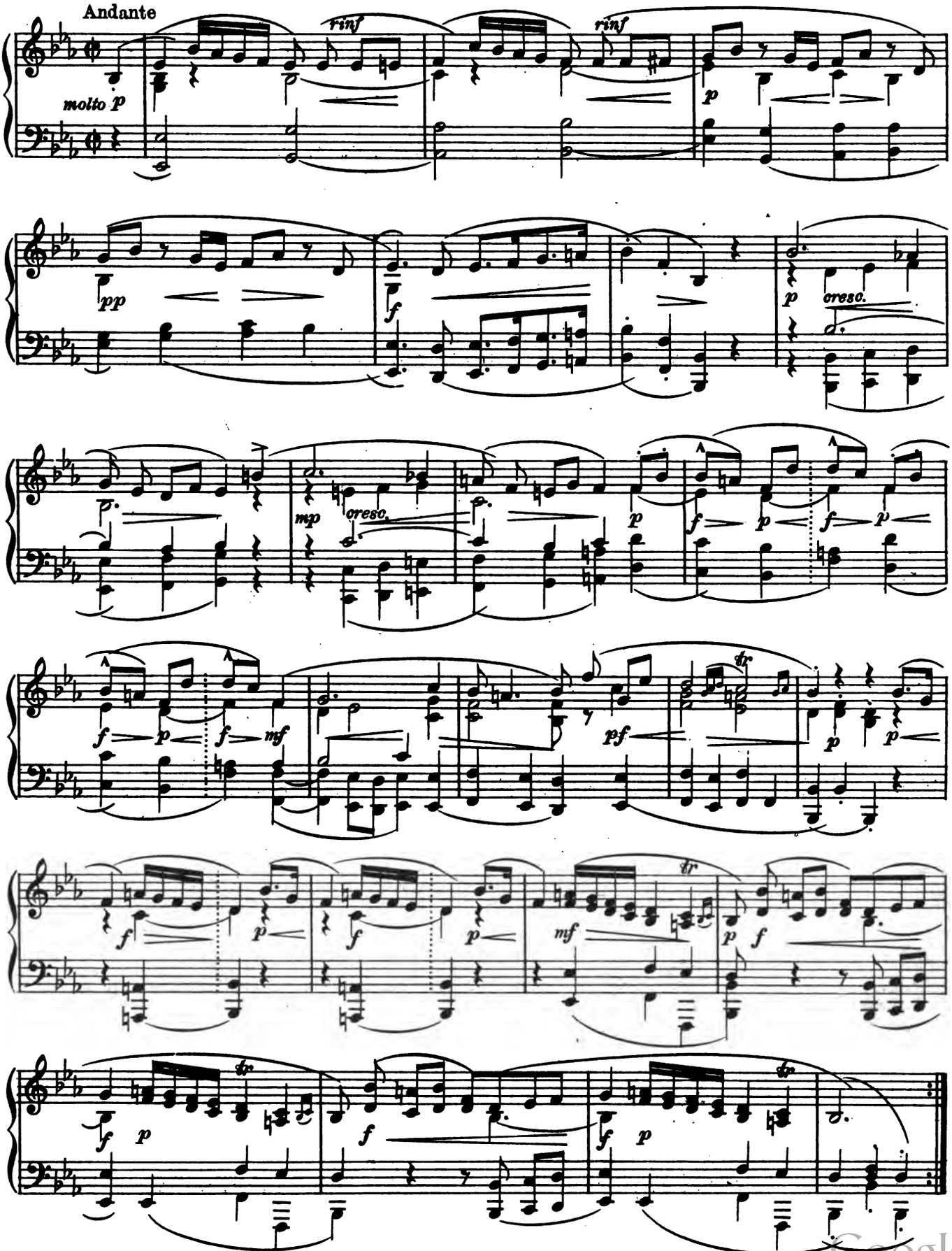
Johann Stamitz (1714–1757)

Andante from the Symphony in E flat, Op. 4



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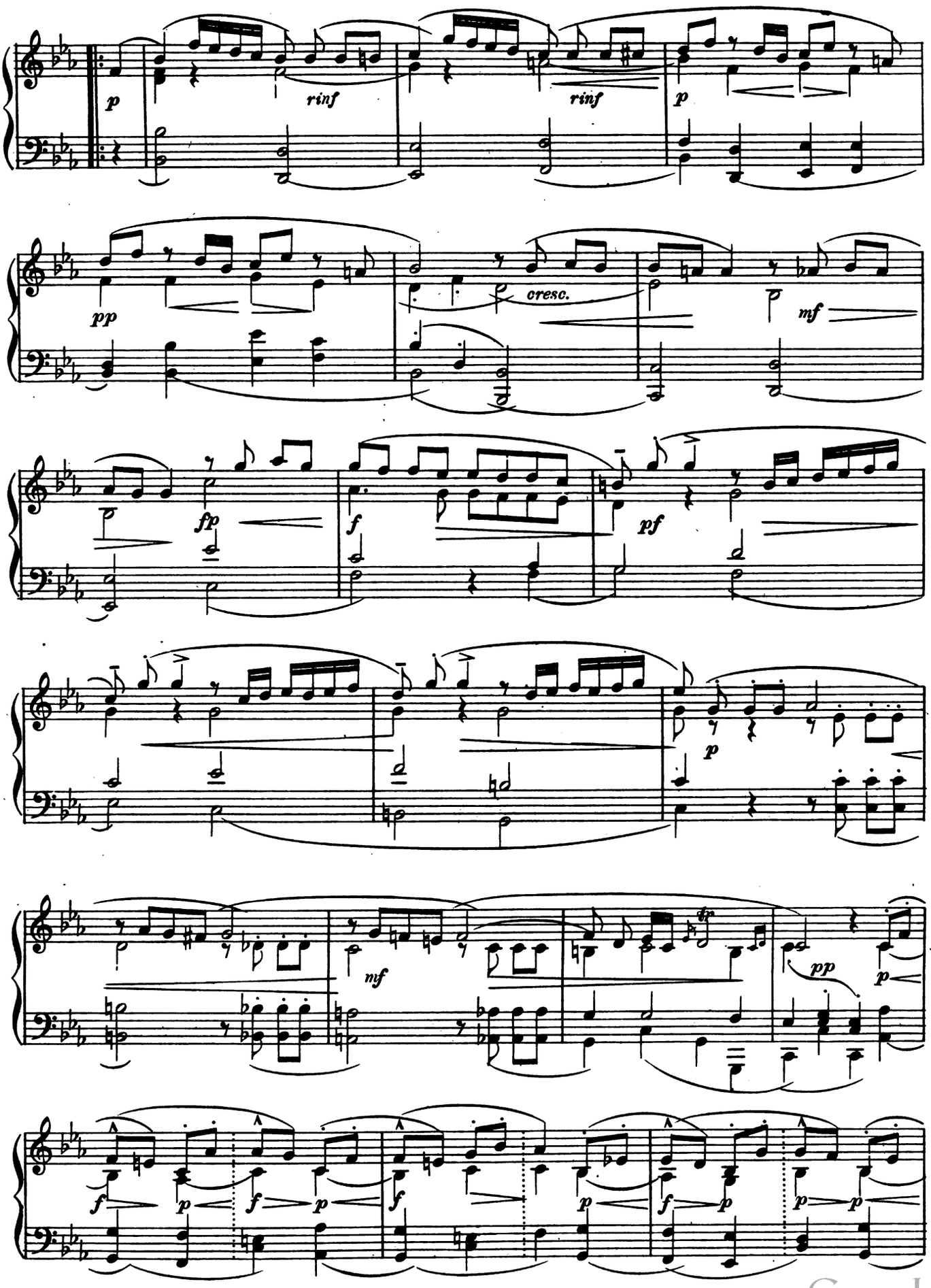

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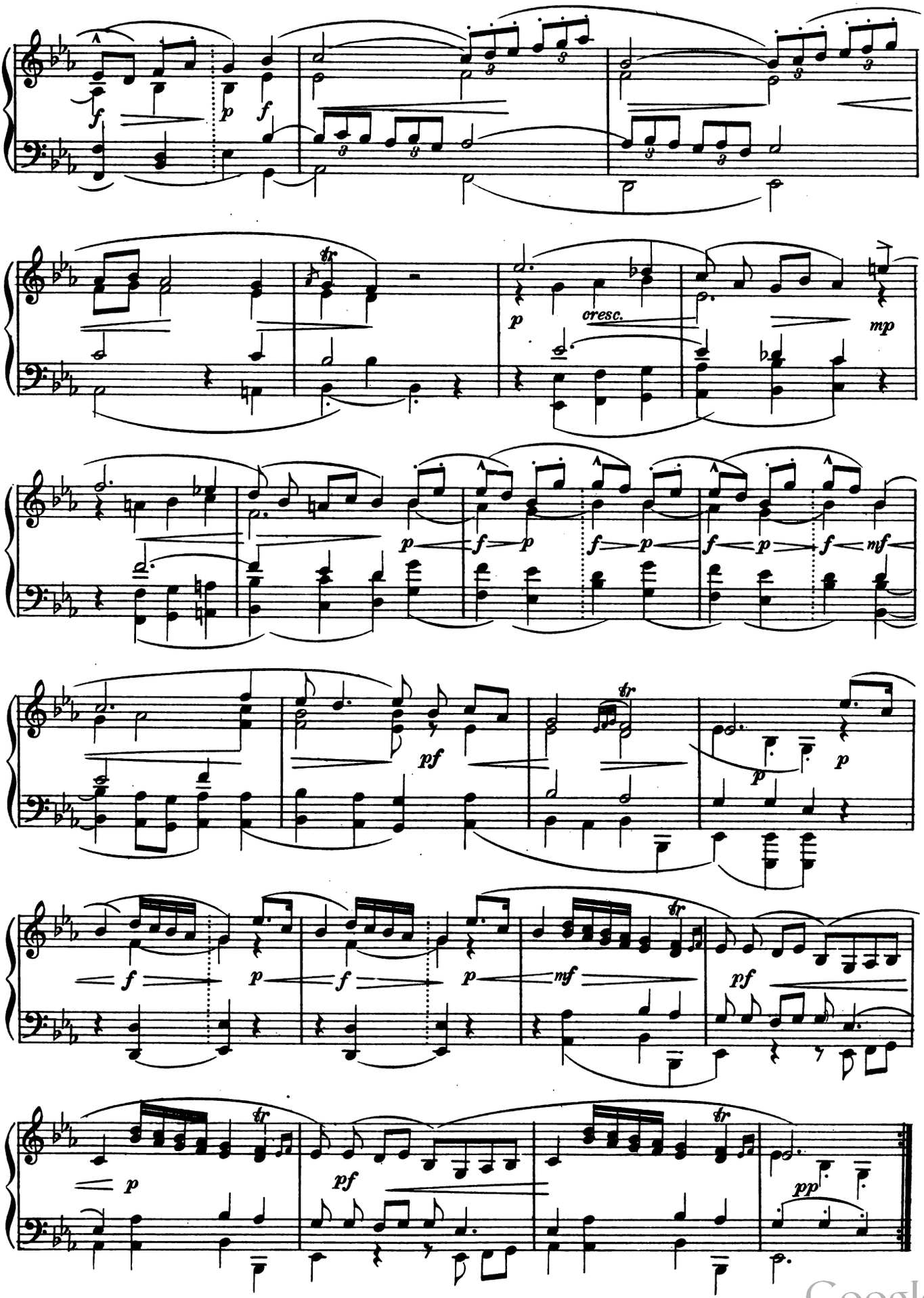

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Joseph Haydn (1732-1809)

Austrian National Hymn.

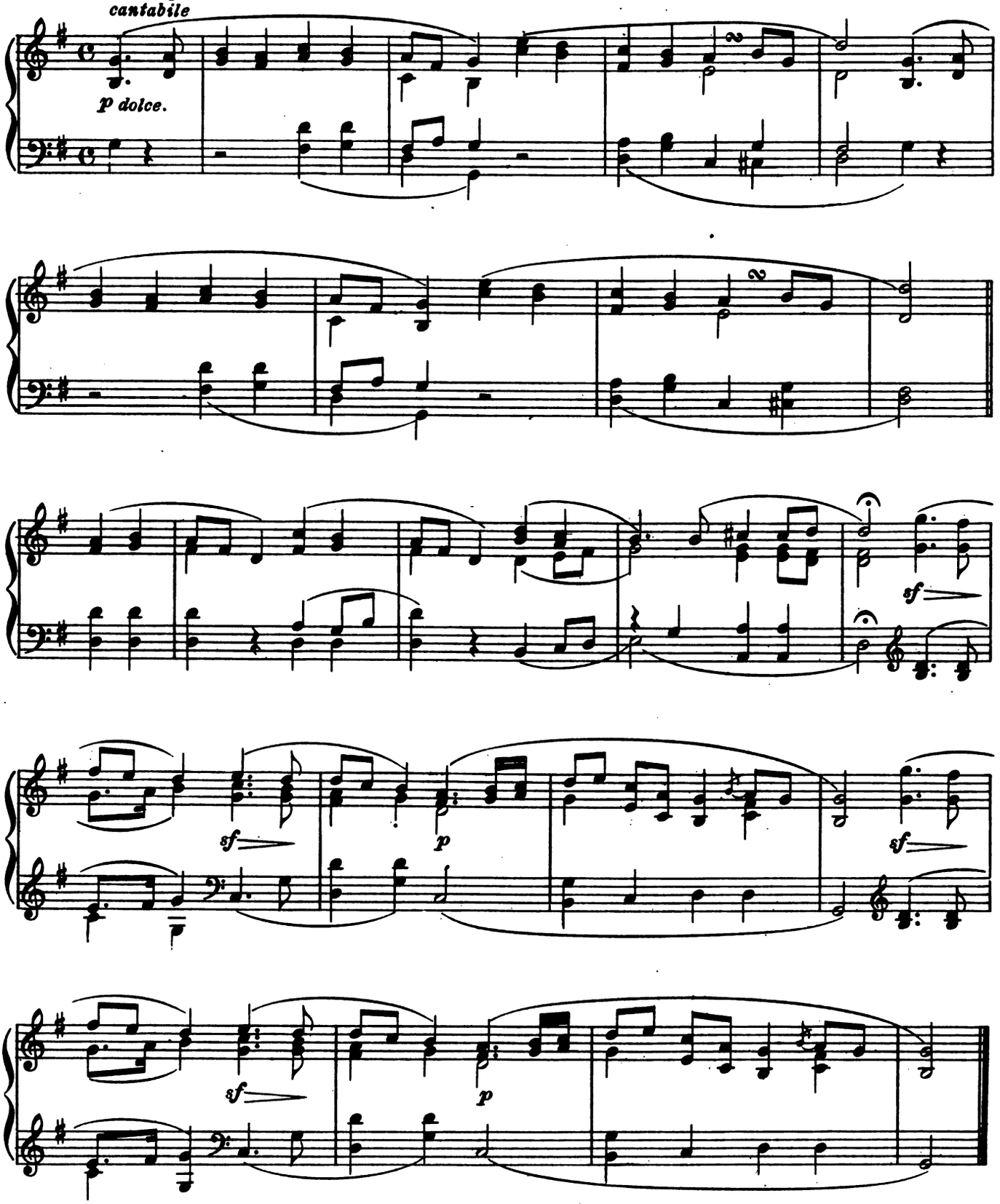
"Gott erhalte Franz den Kaiser."

TEMA.

Poco Adagio.

cantabile

p dolce.



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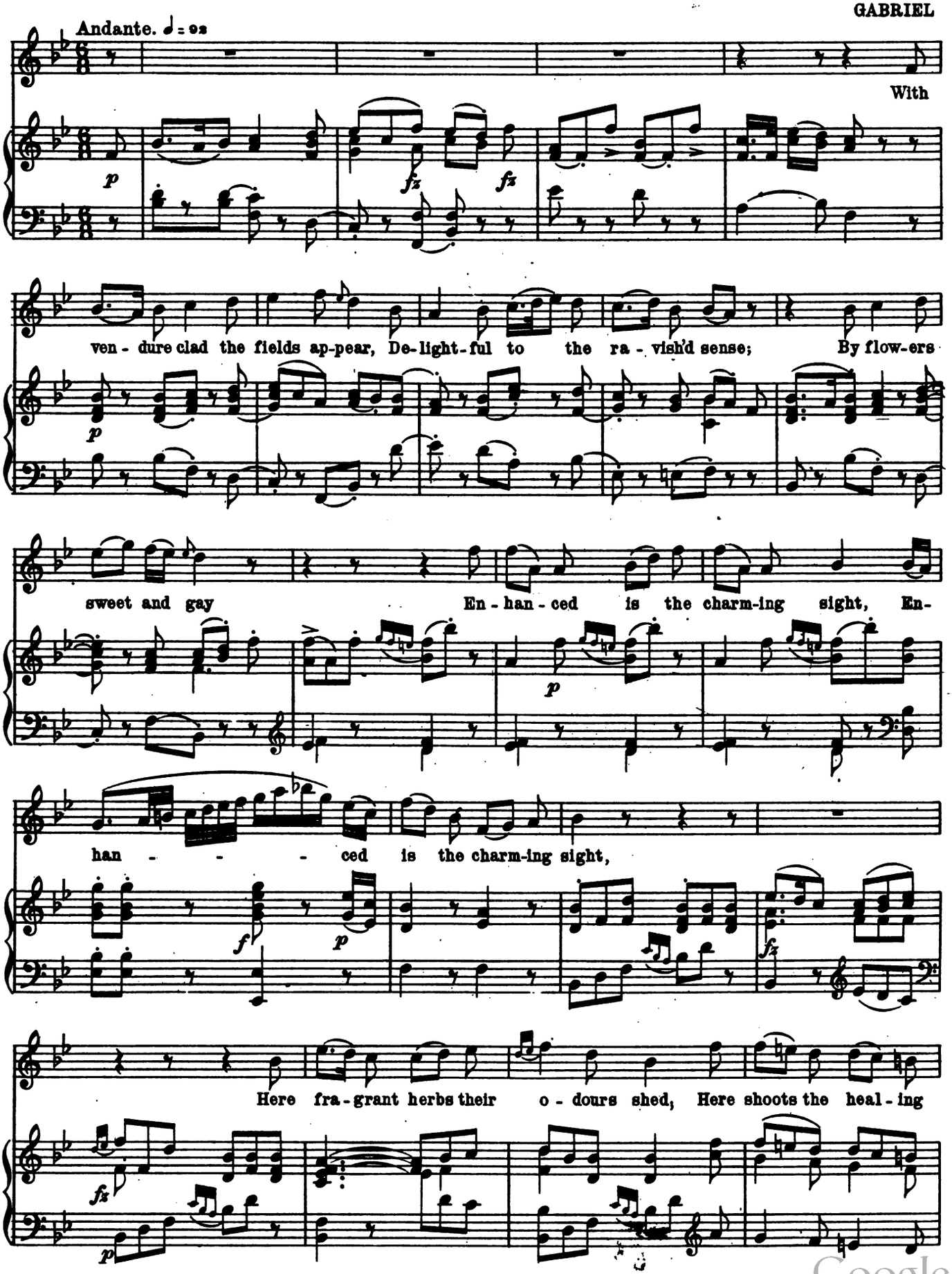
Joseph Haydn (1732-1809)

Aria from "The Creation."

GABRIEL



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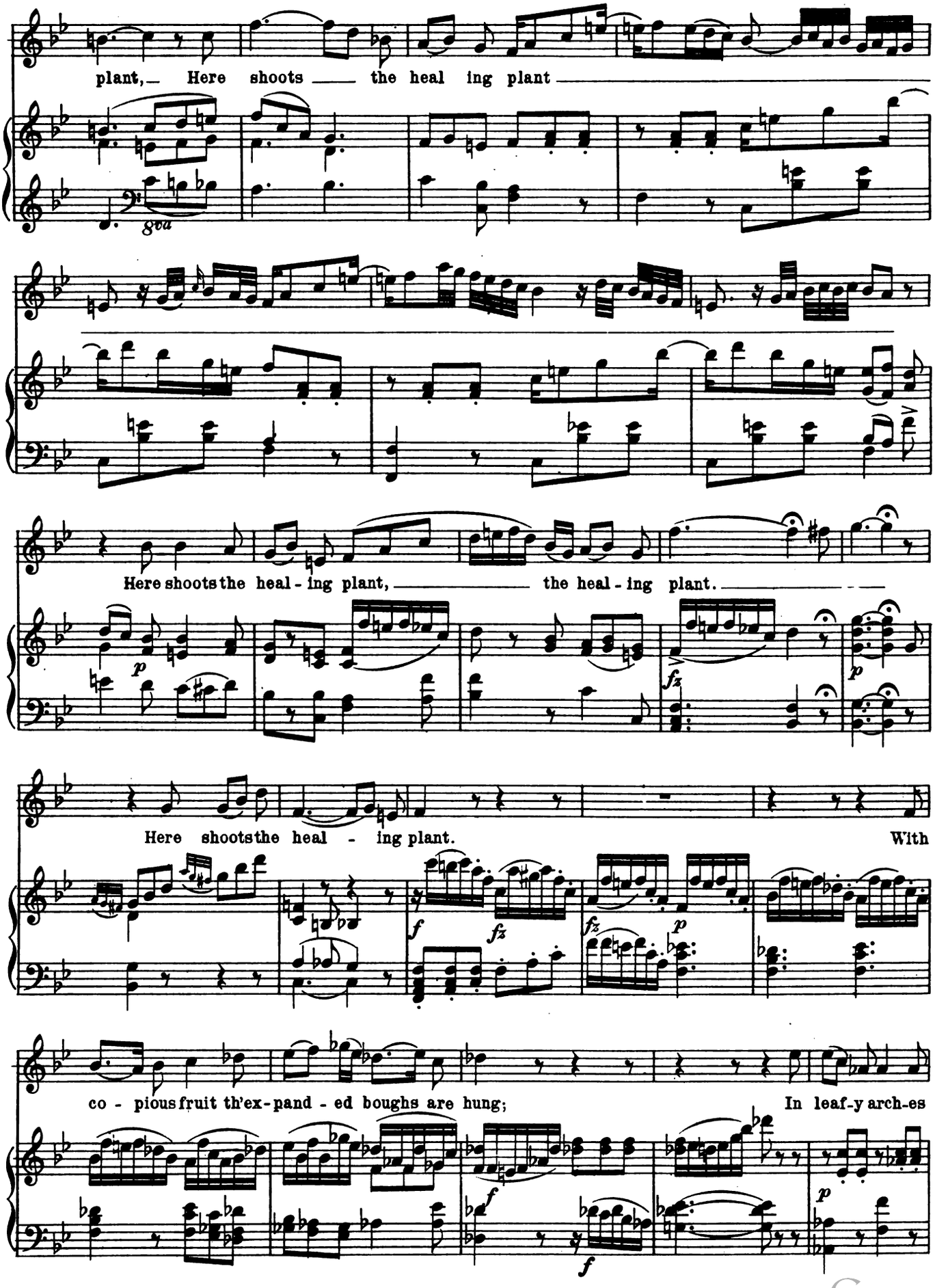

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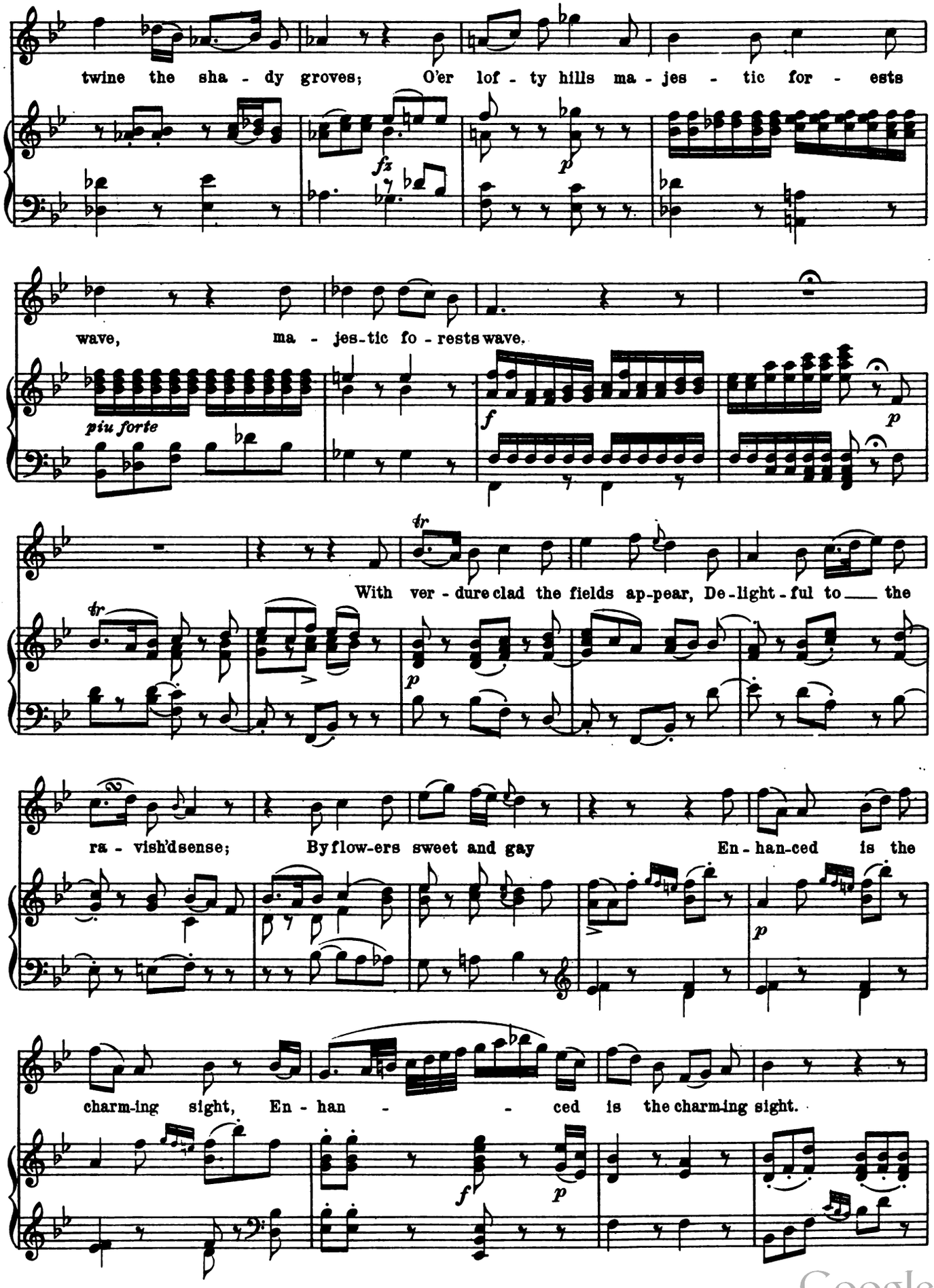

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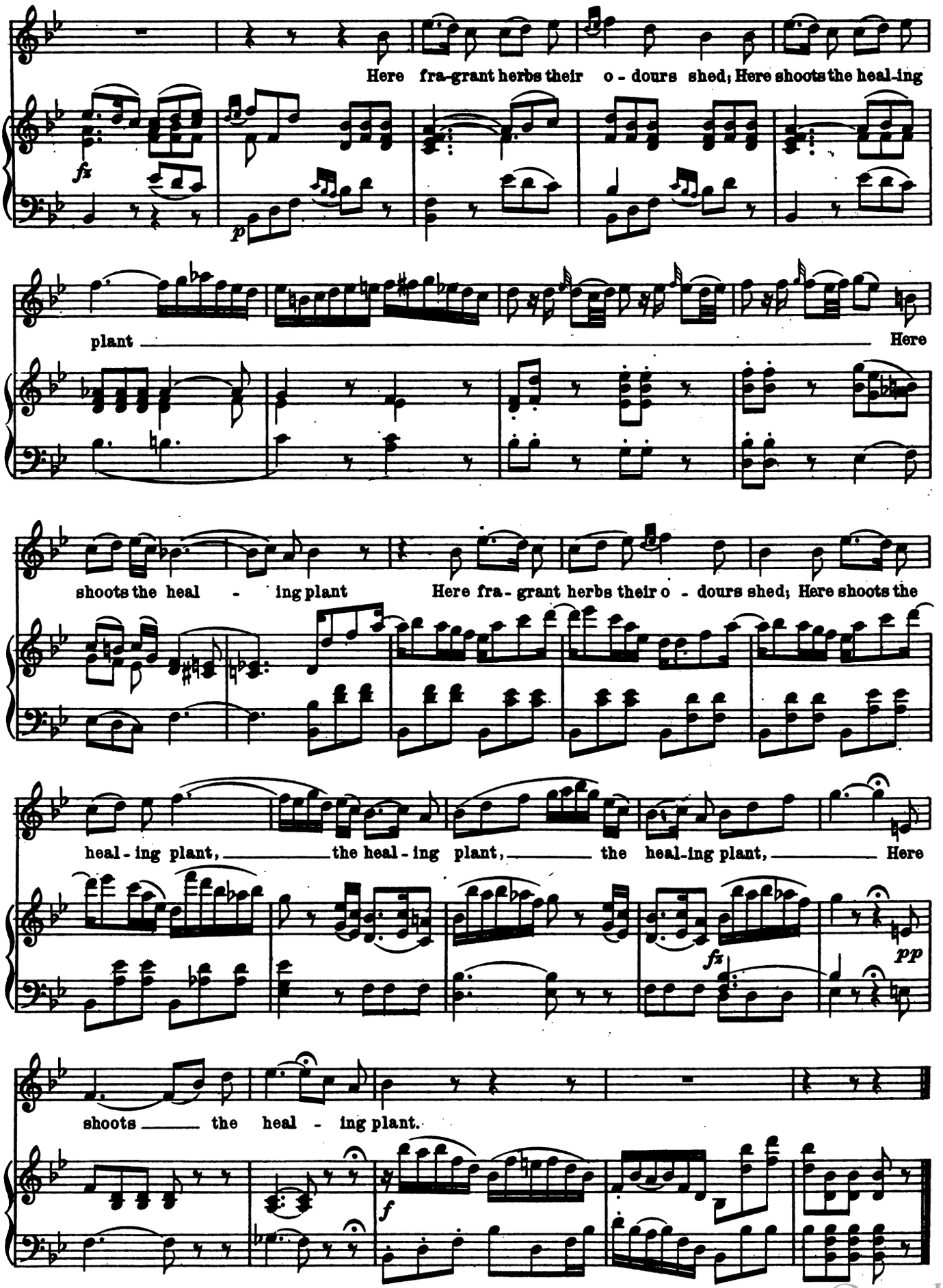

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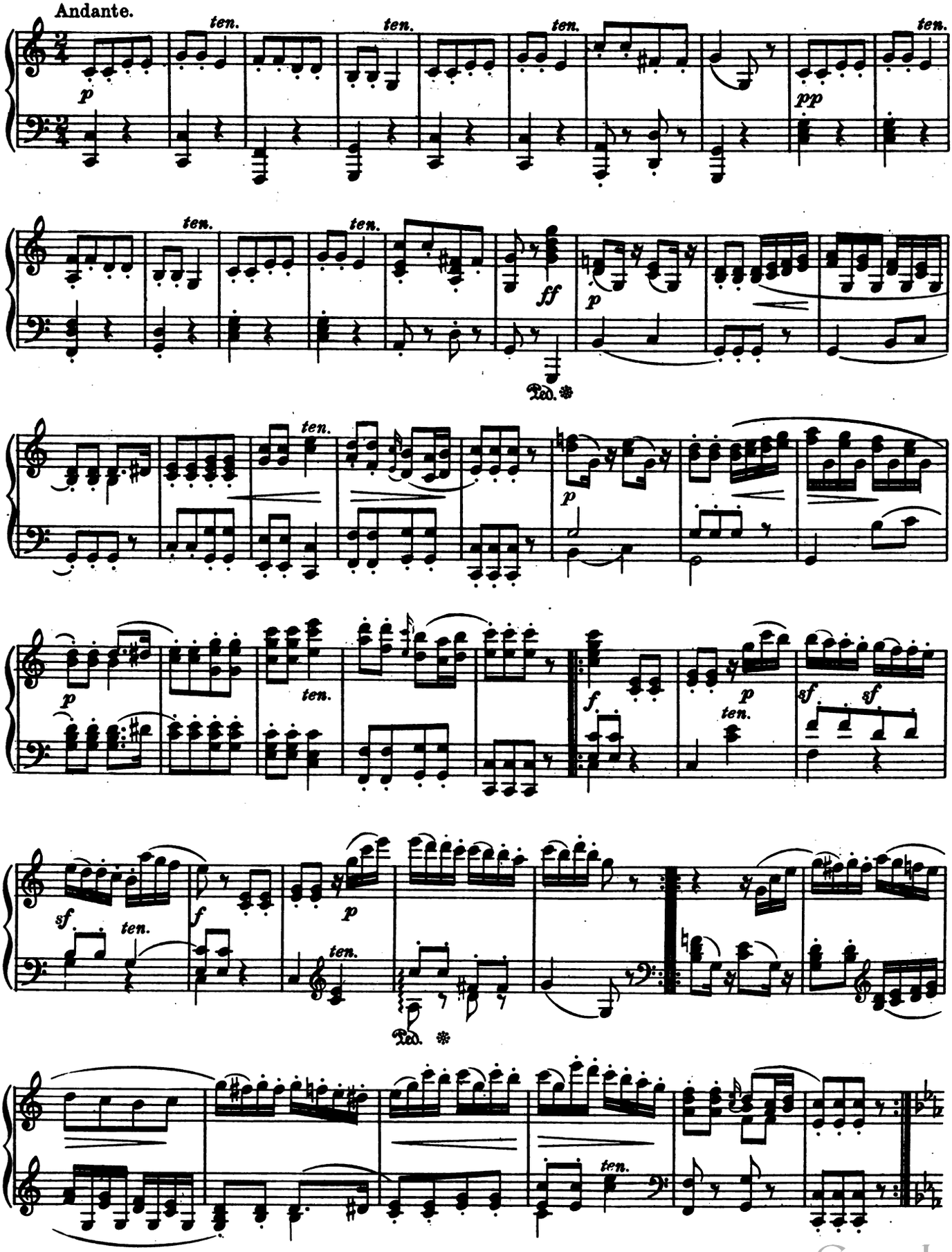
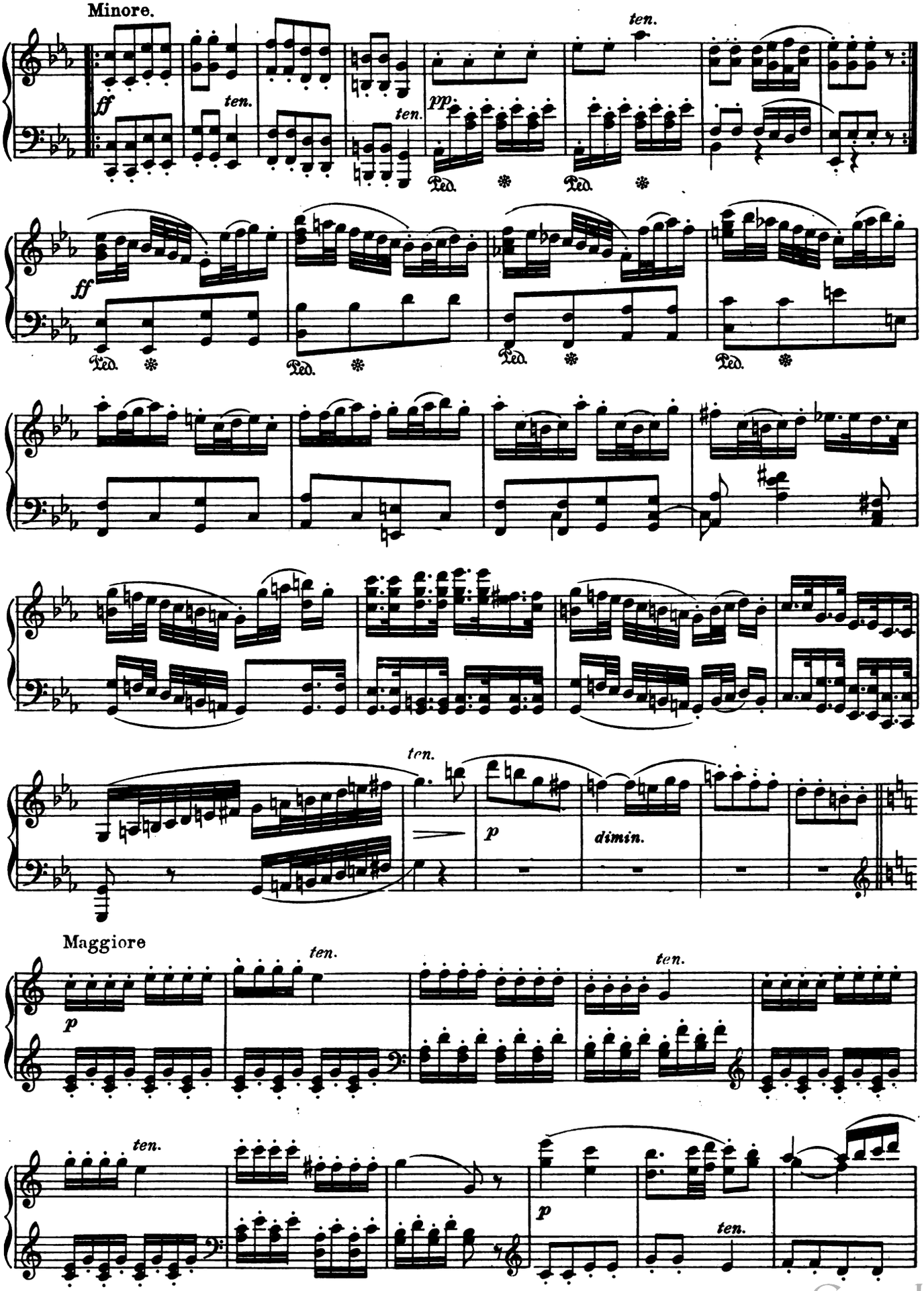
Joseph Haydn (1732-1809)

Andante from the "Surprise" Symphony.





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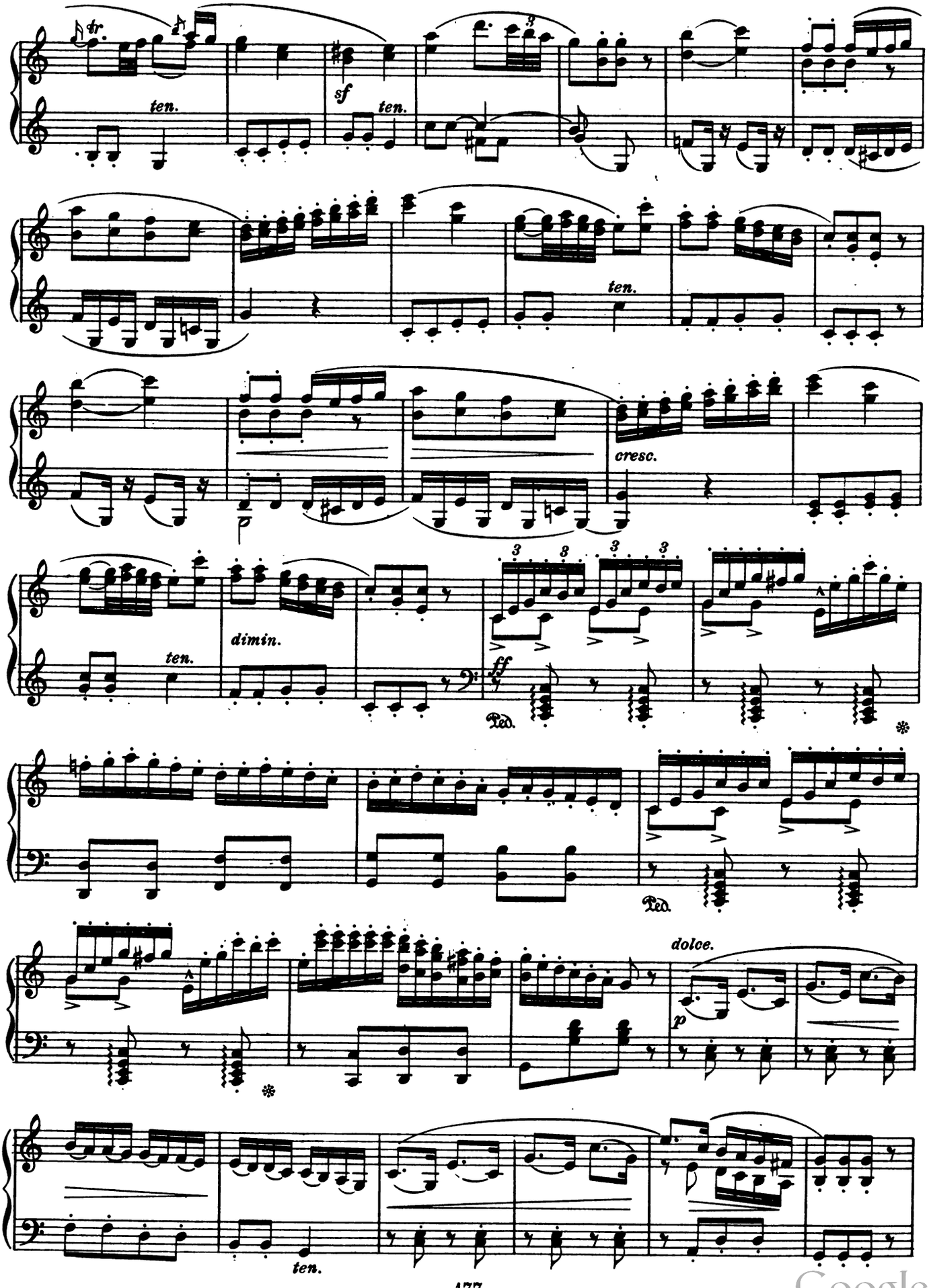

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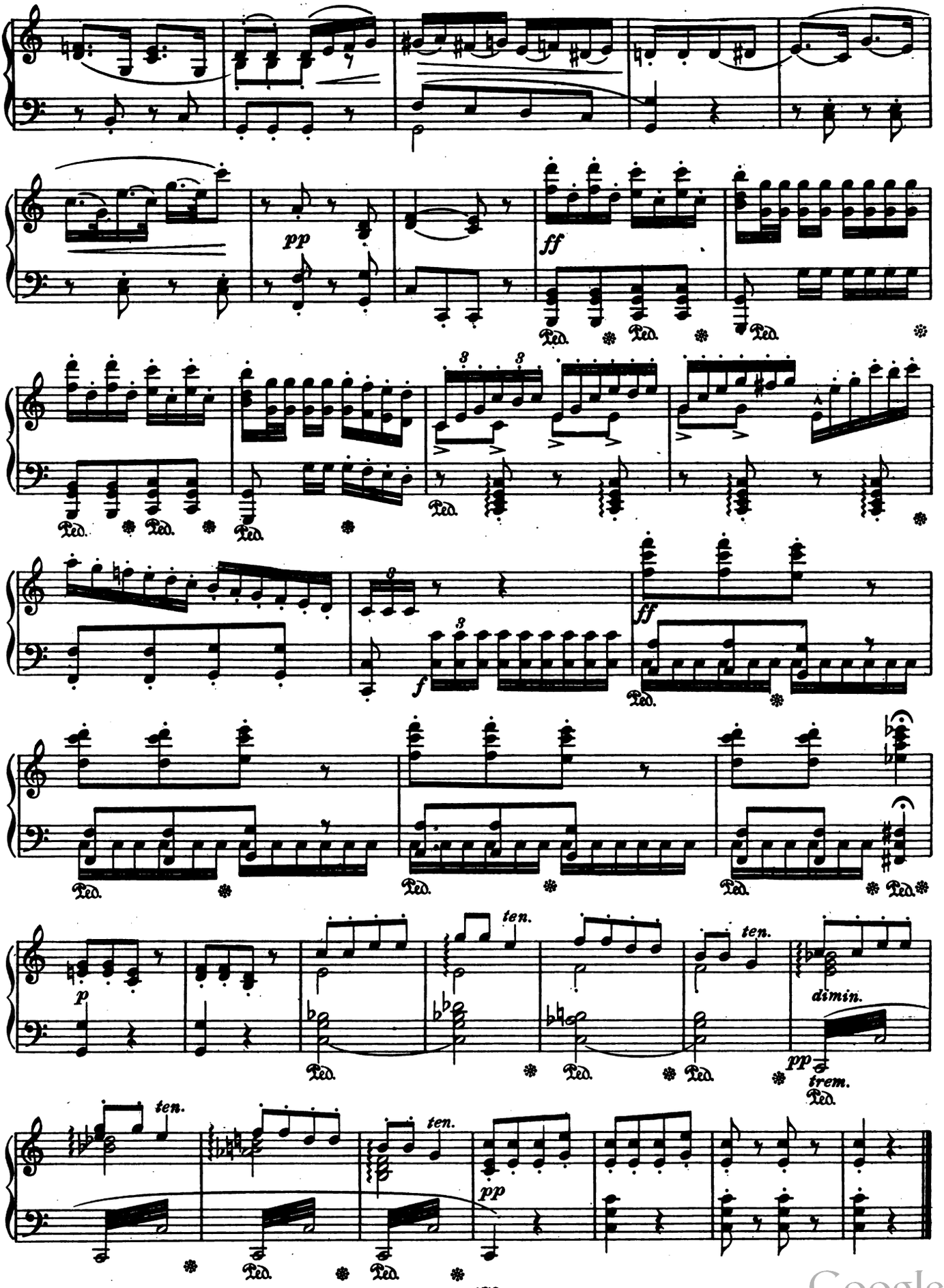

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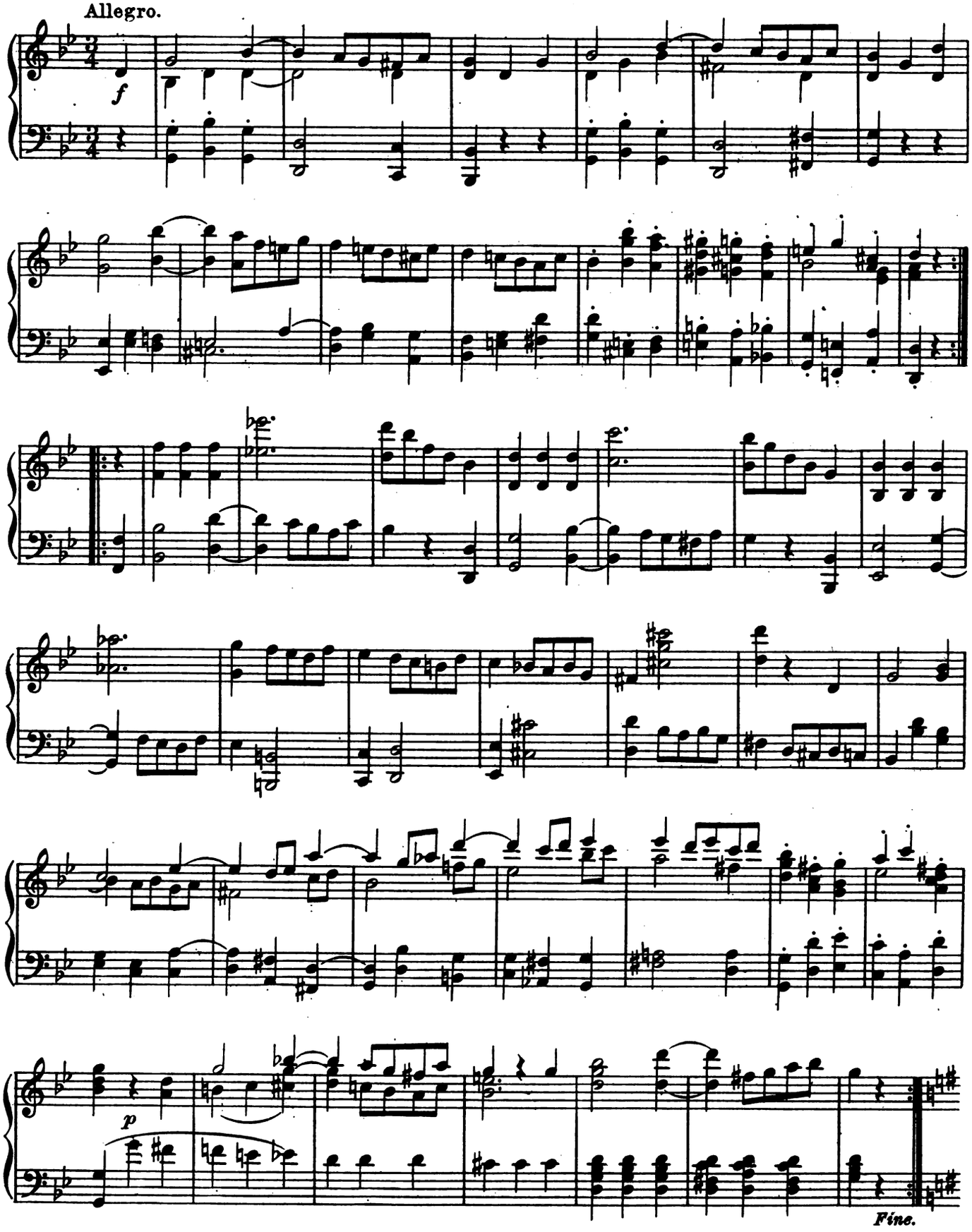
W. A. Mozart (1756-1791)

Minuet from the Symphony in G minor (K. 550)



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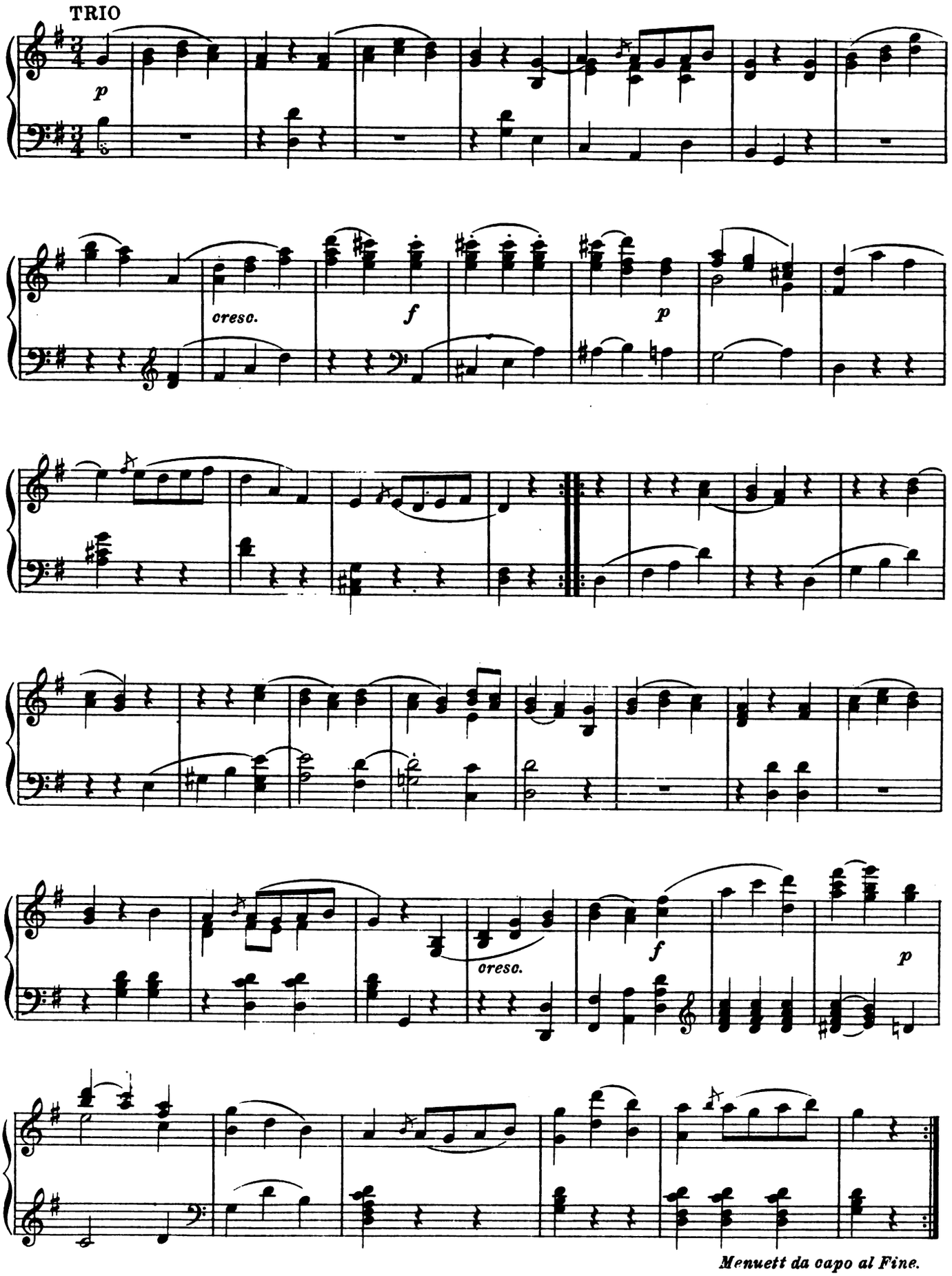

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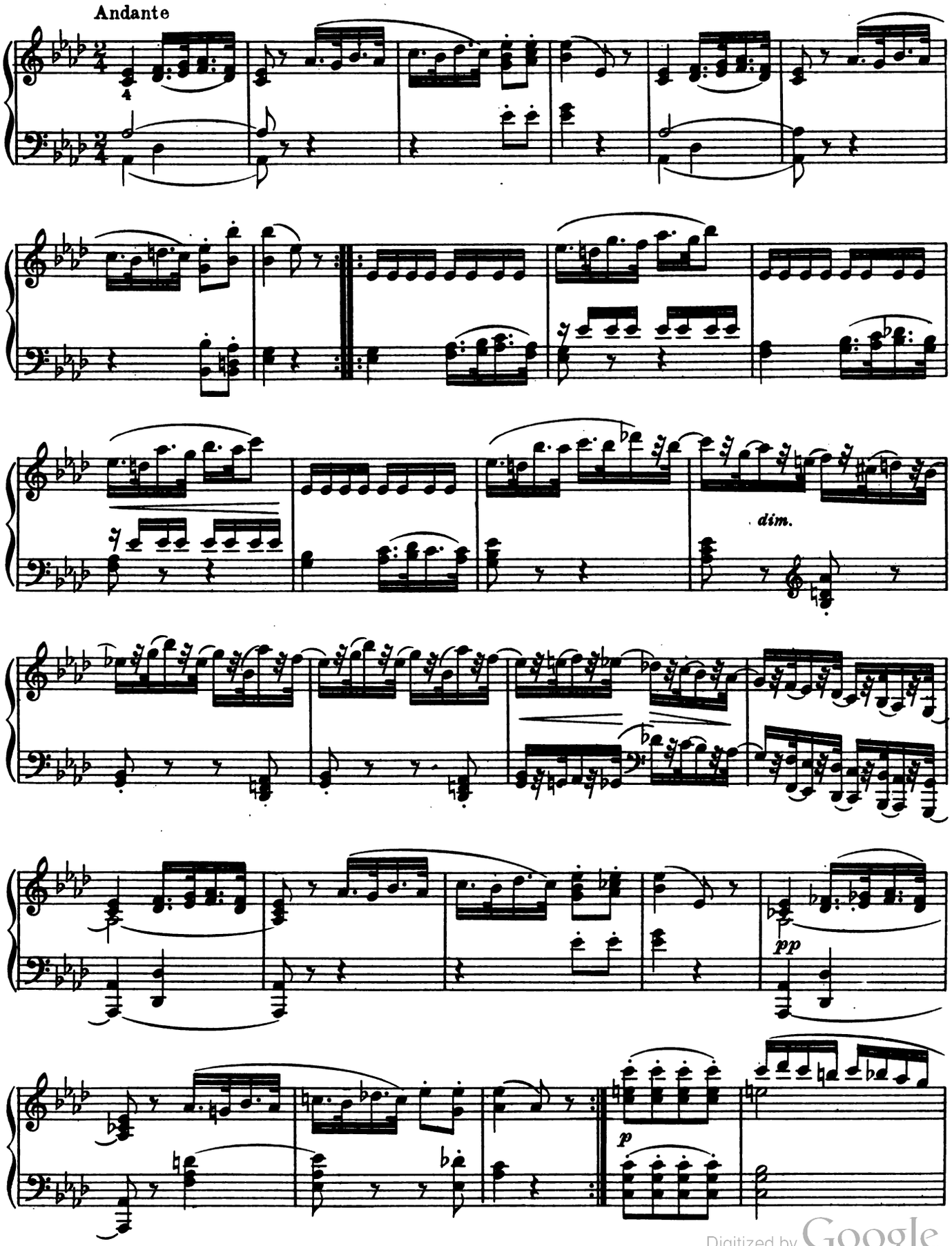
W. A. Mozart (1756-1791)

Andante from the Symphony in E flat major (K.543)



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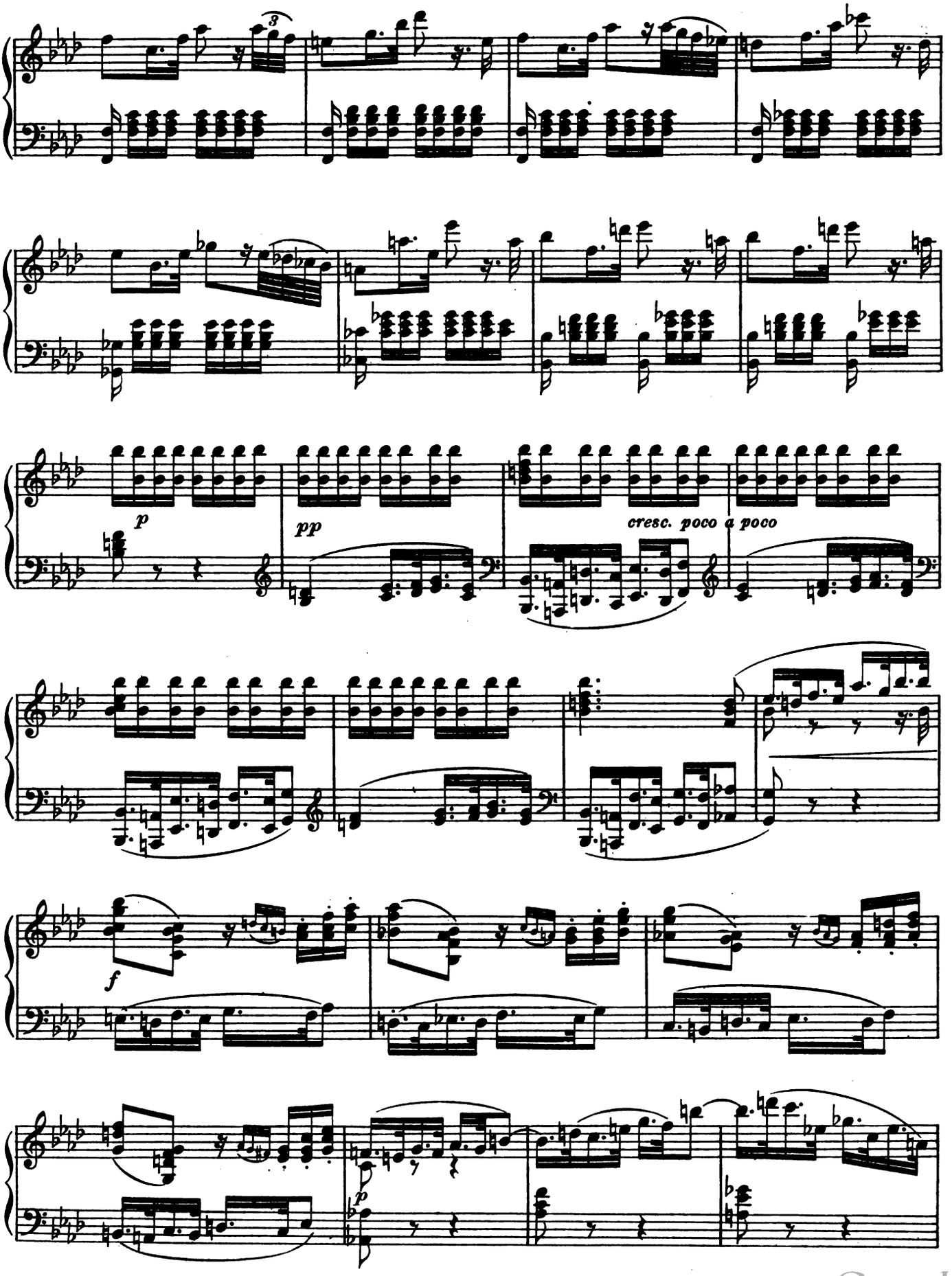

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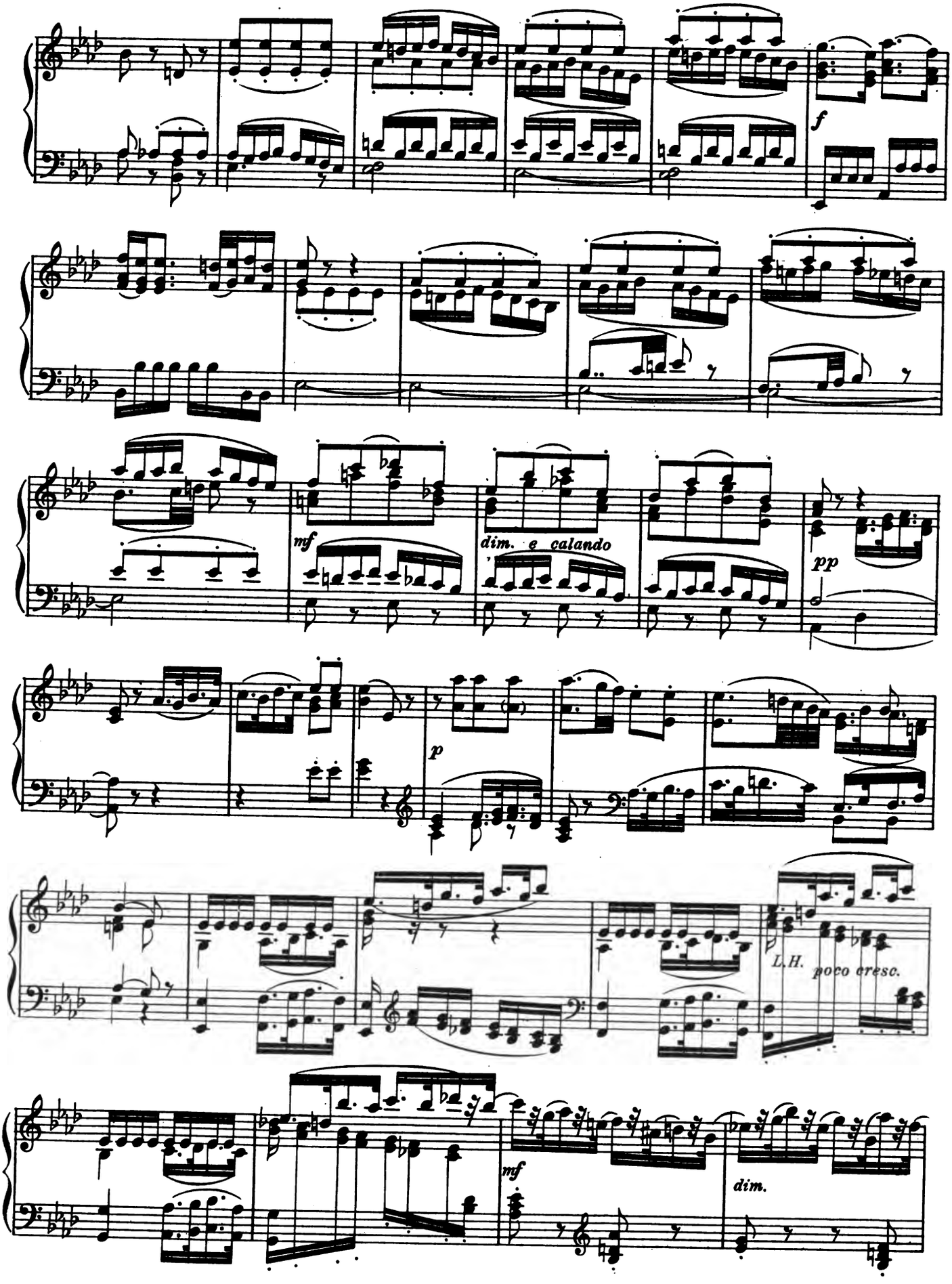

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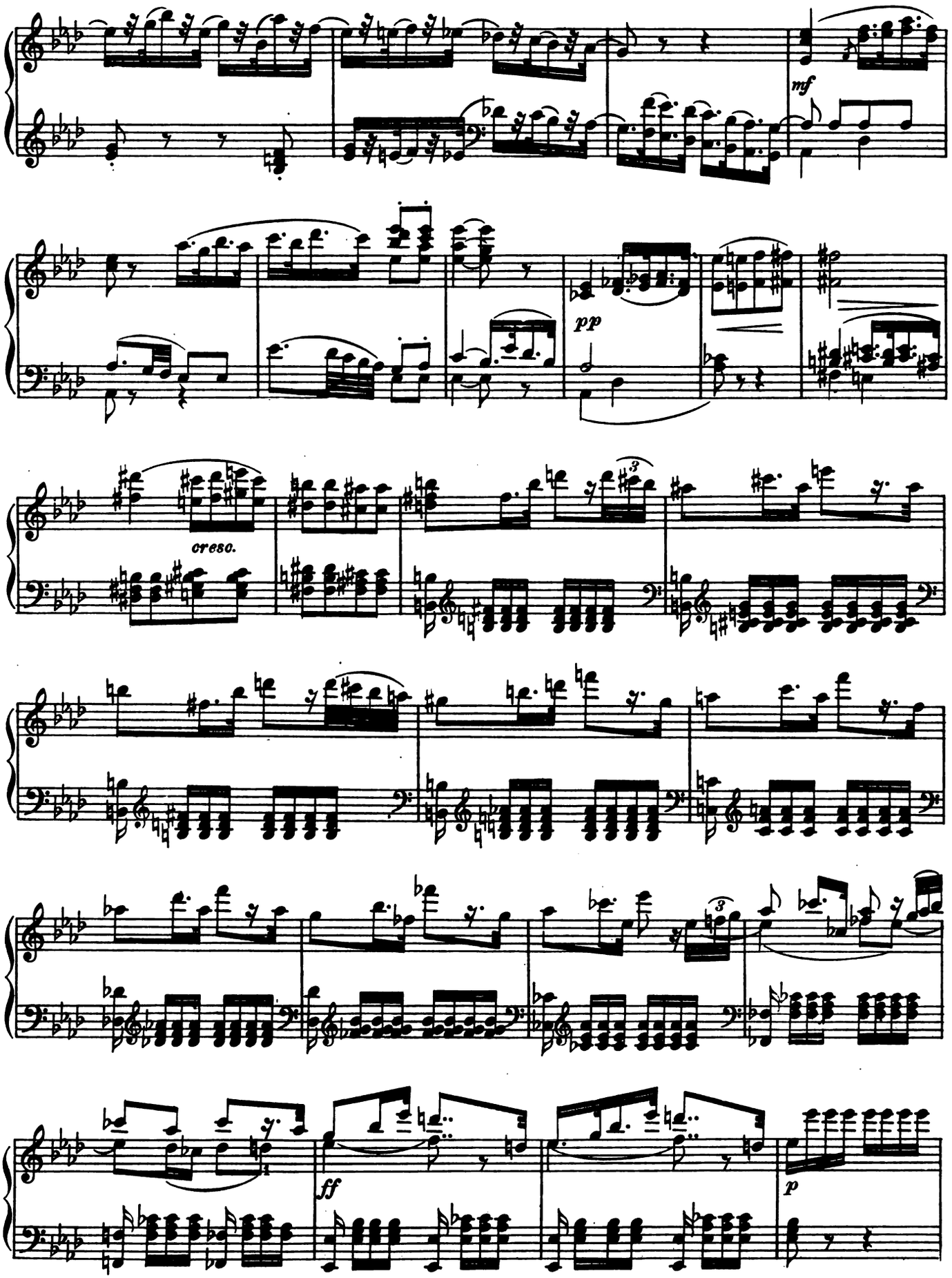

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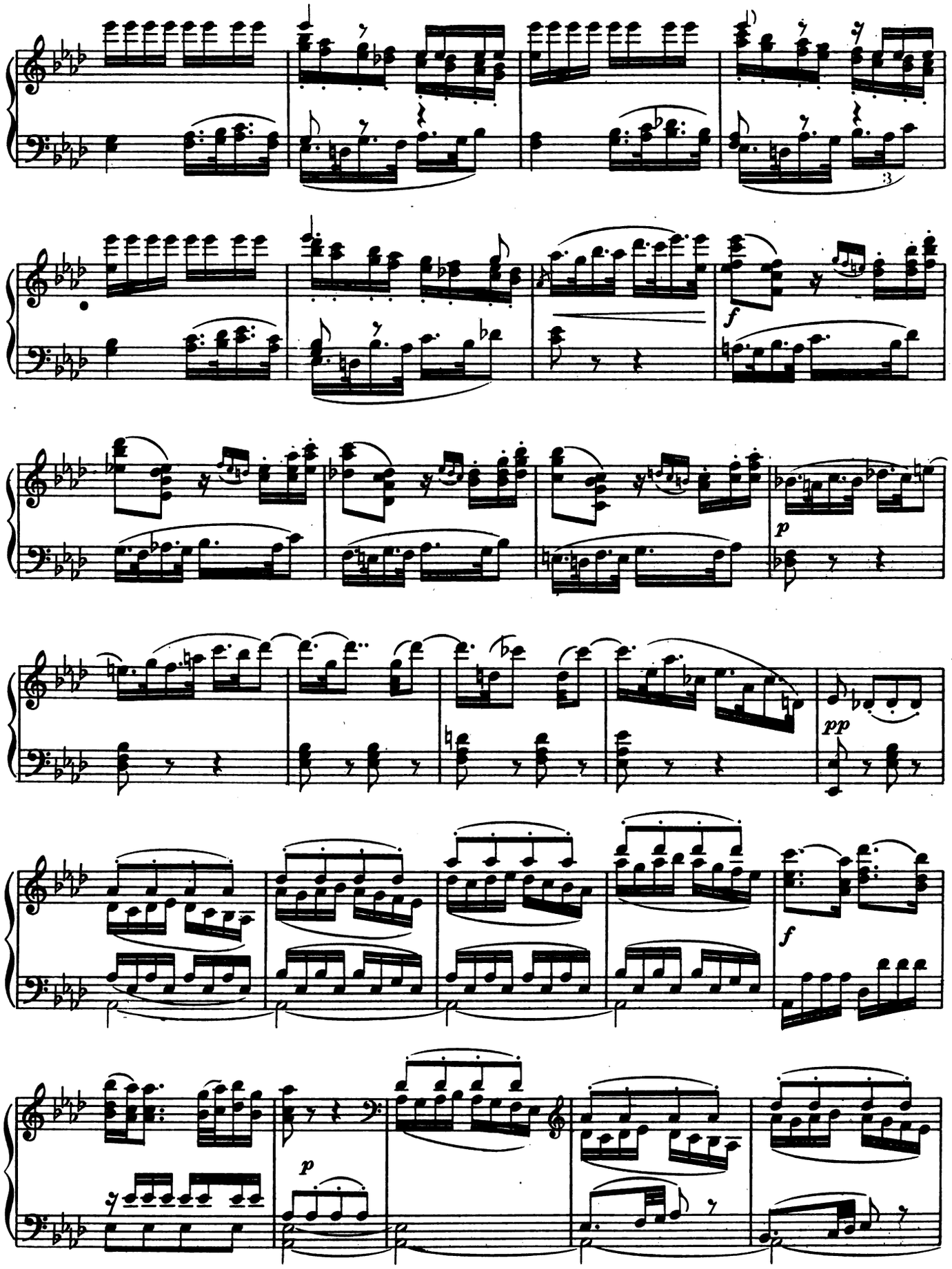

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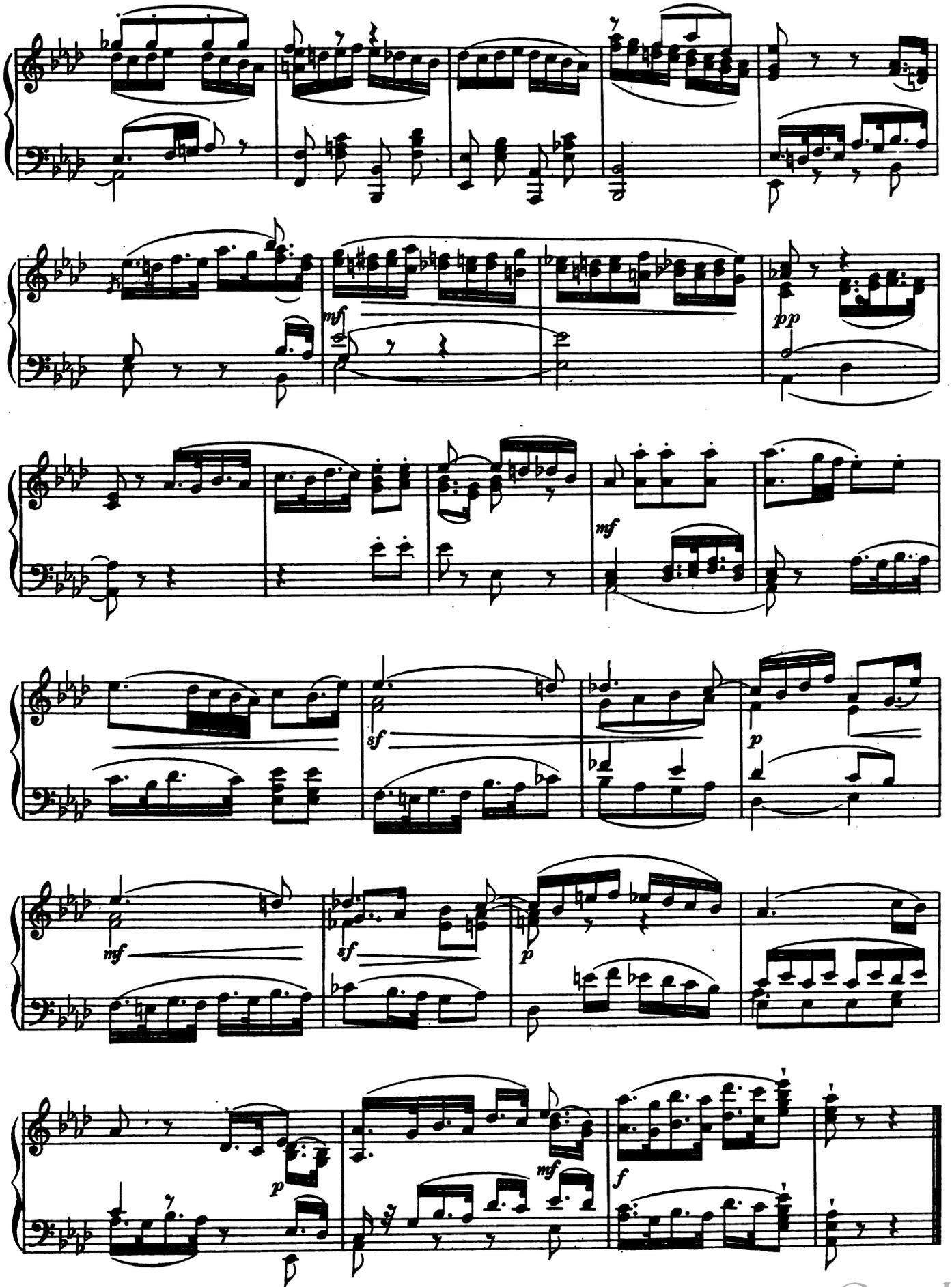

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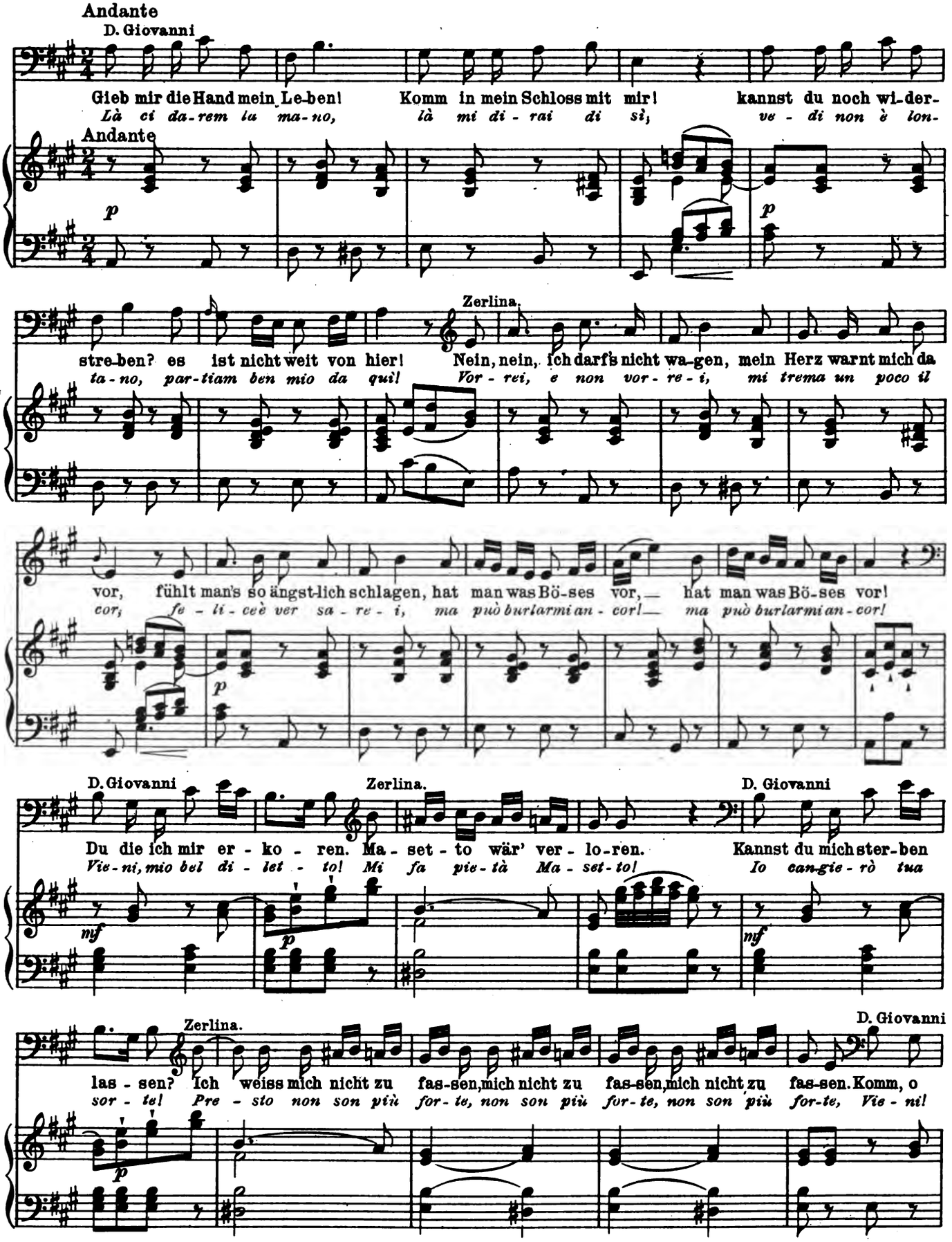
W. A. Mozart (1756-1791)

Duettino from 'Don Giovanni'



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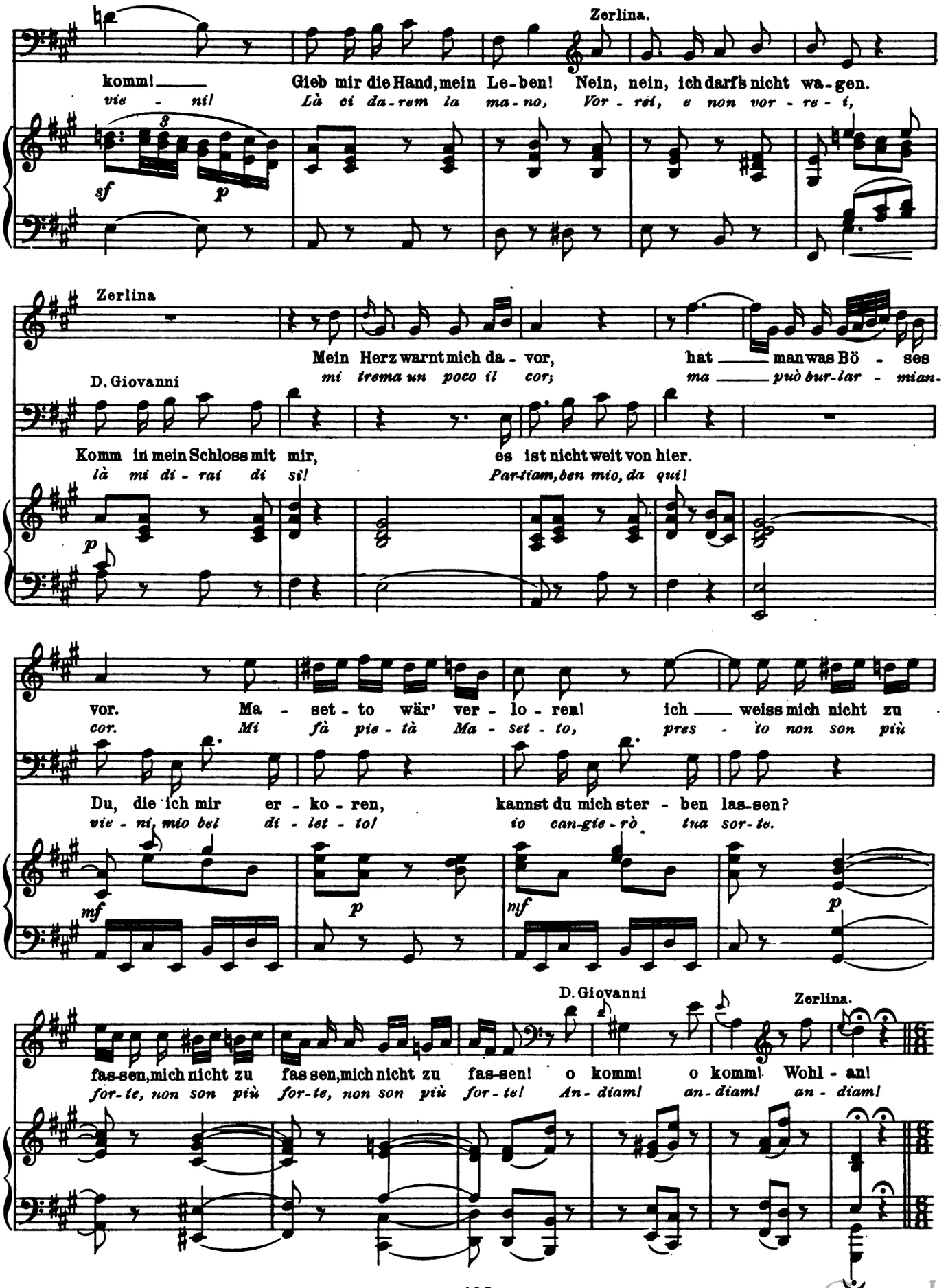

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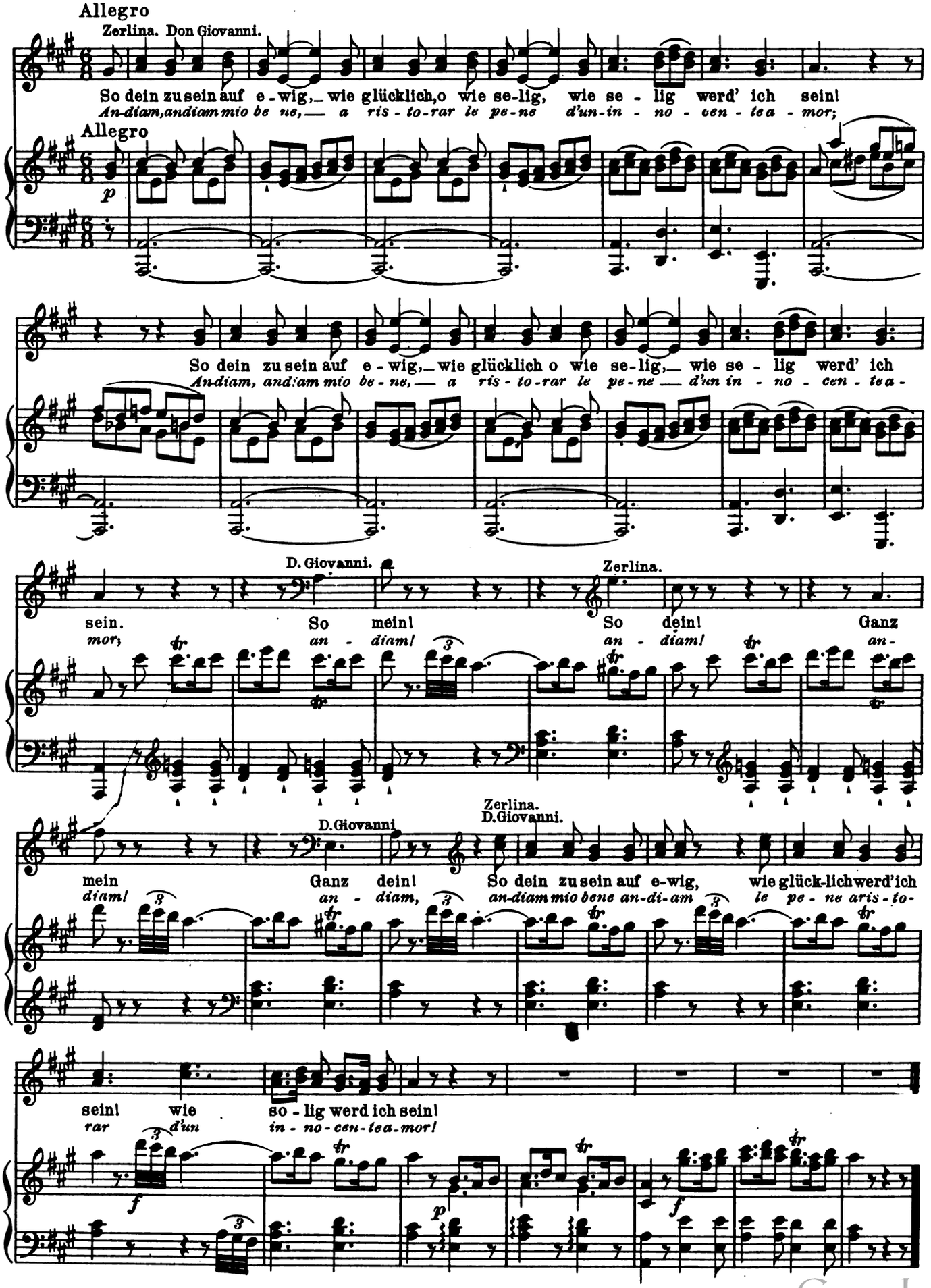

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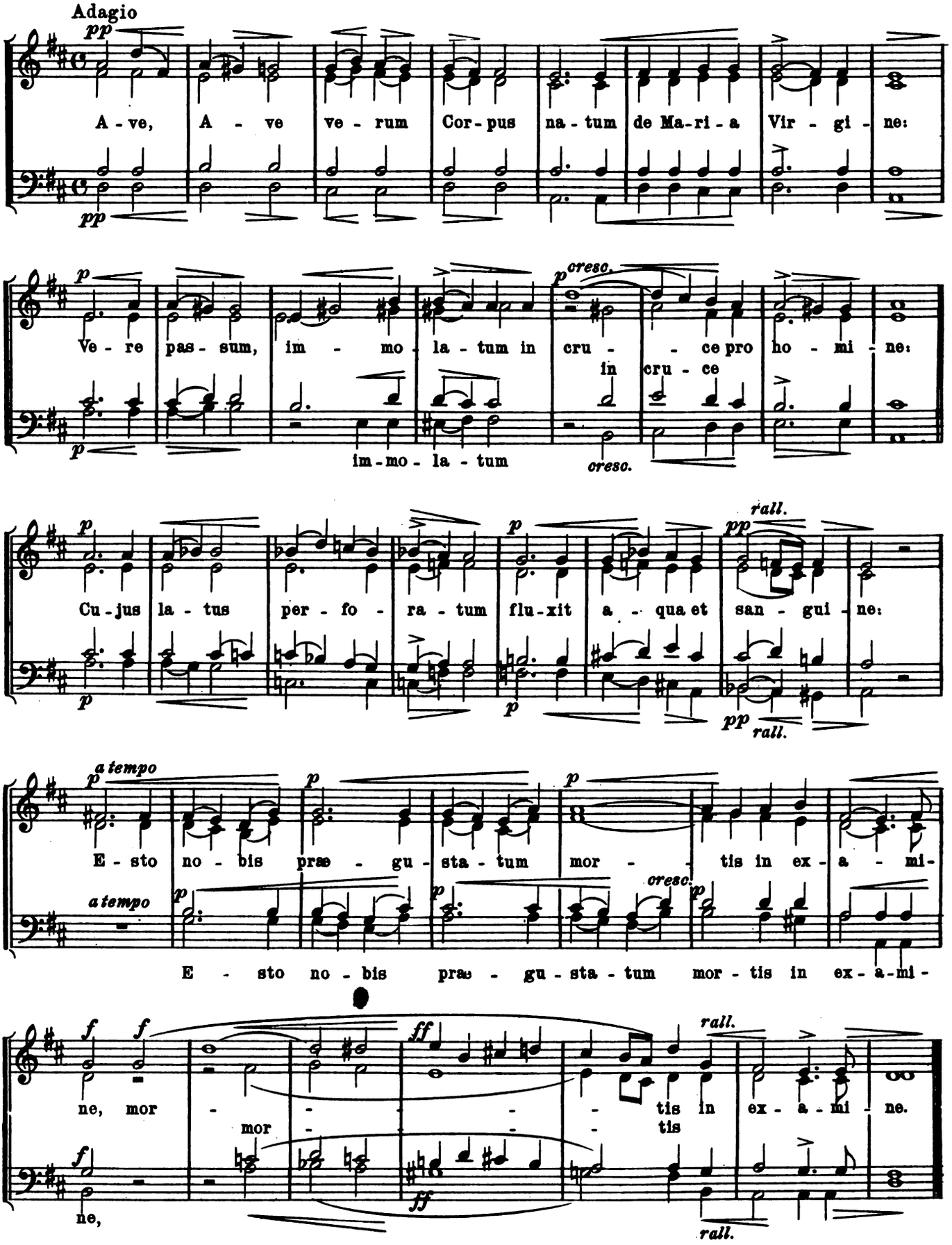
W. A. Mozart (1756–1791)

Ave Verum Corpus



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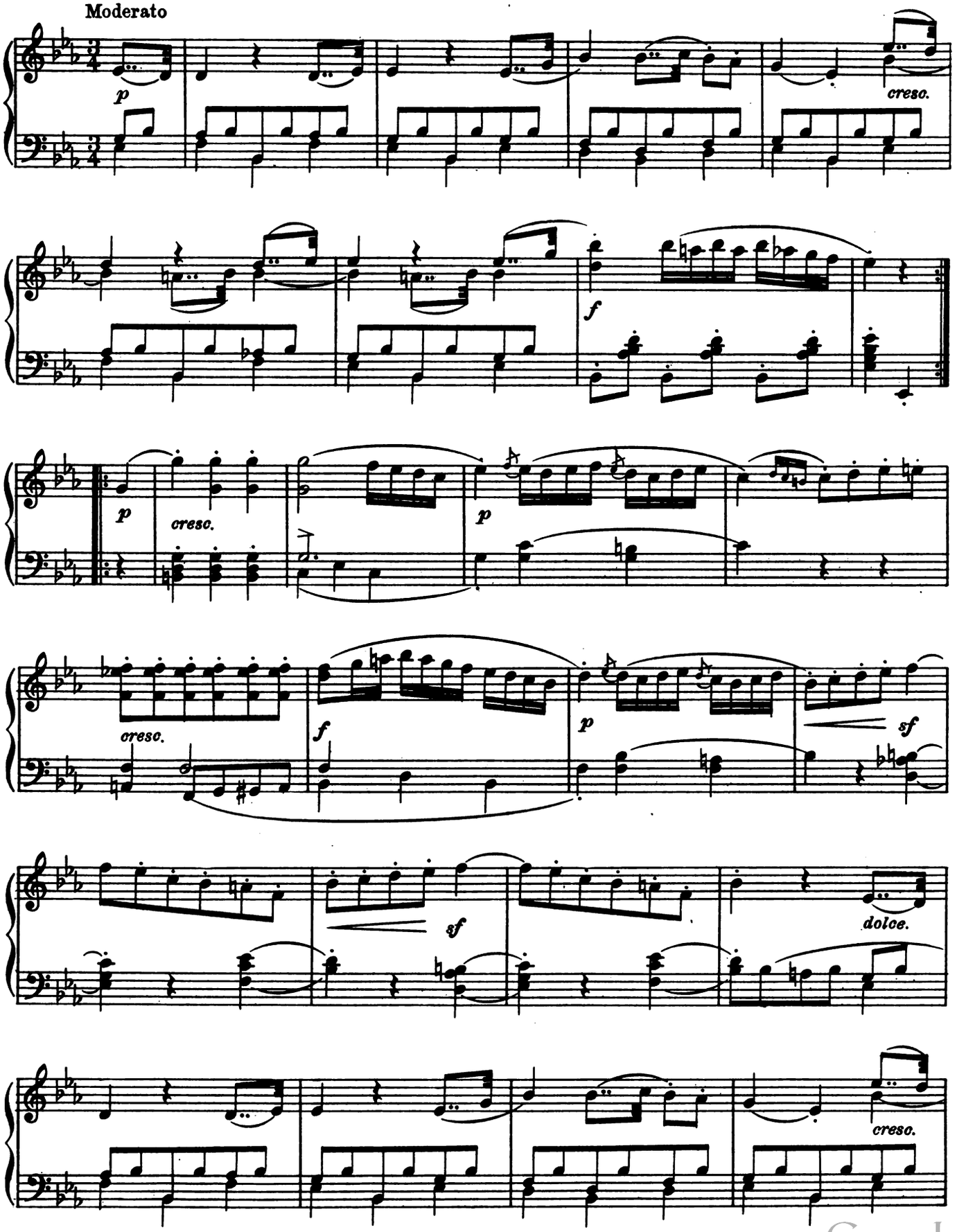
L. van Beethoven (1770-1827)

Minuet from the Septet Op. 20.



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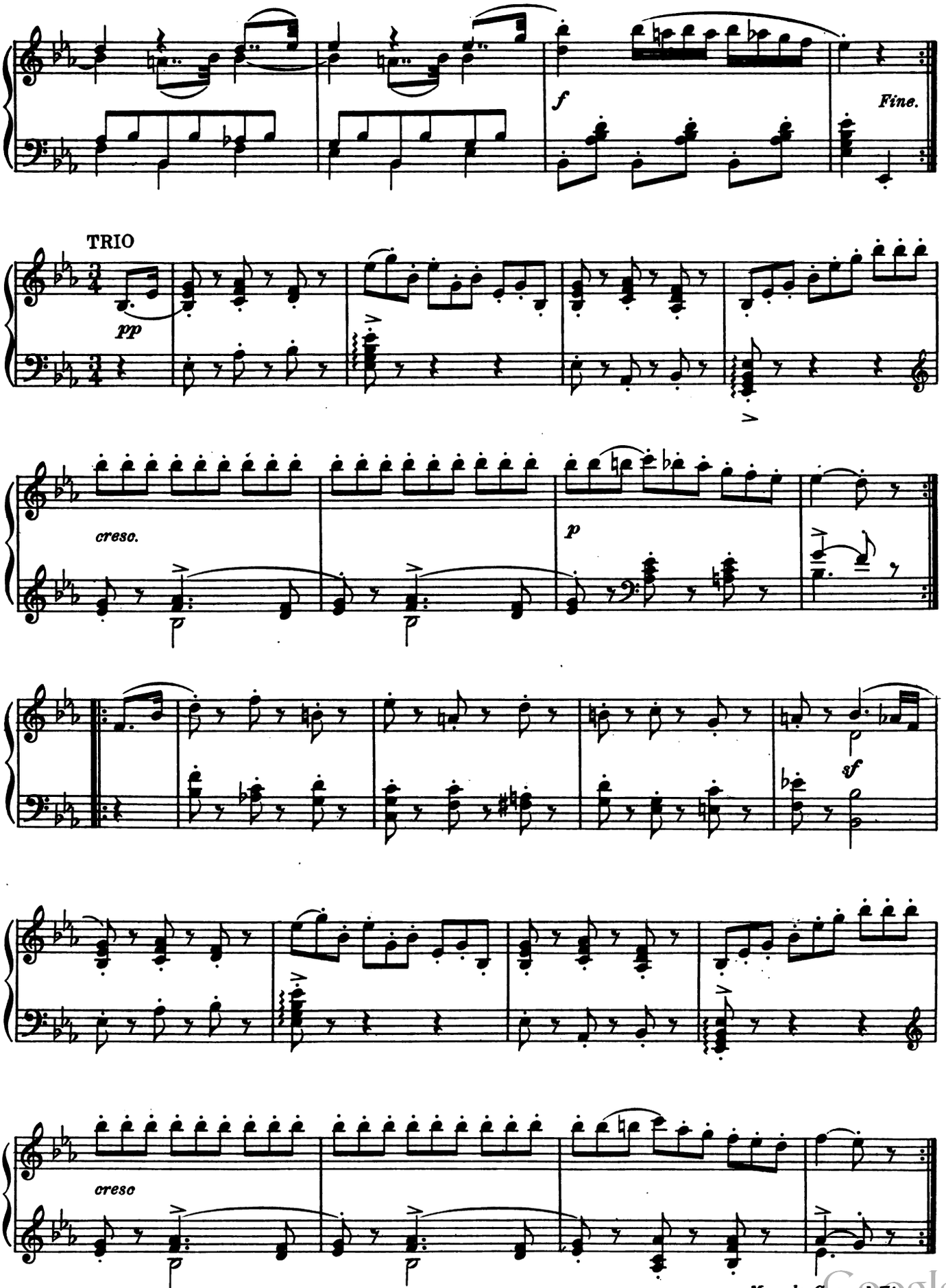

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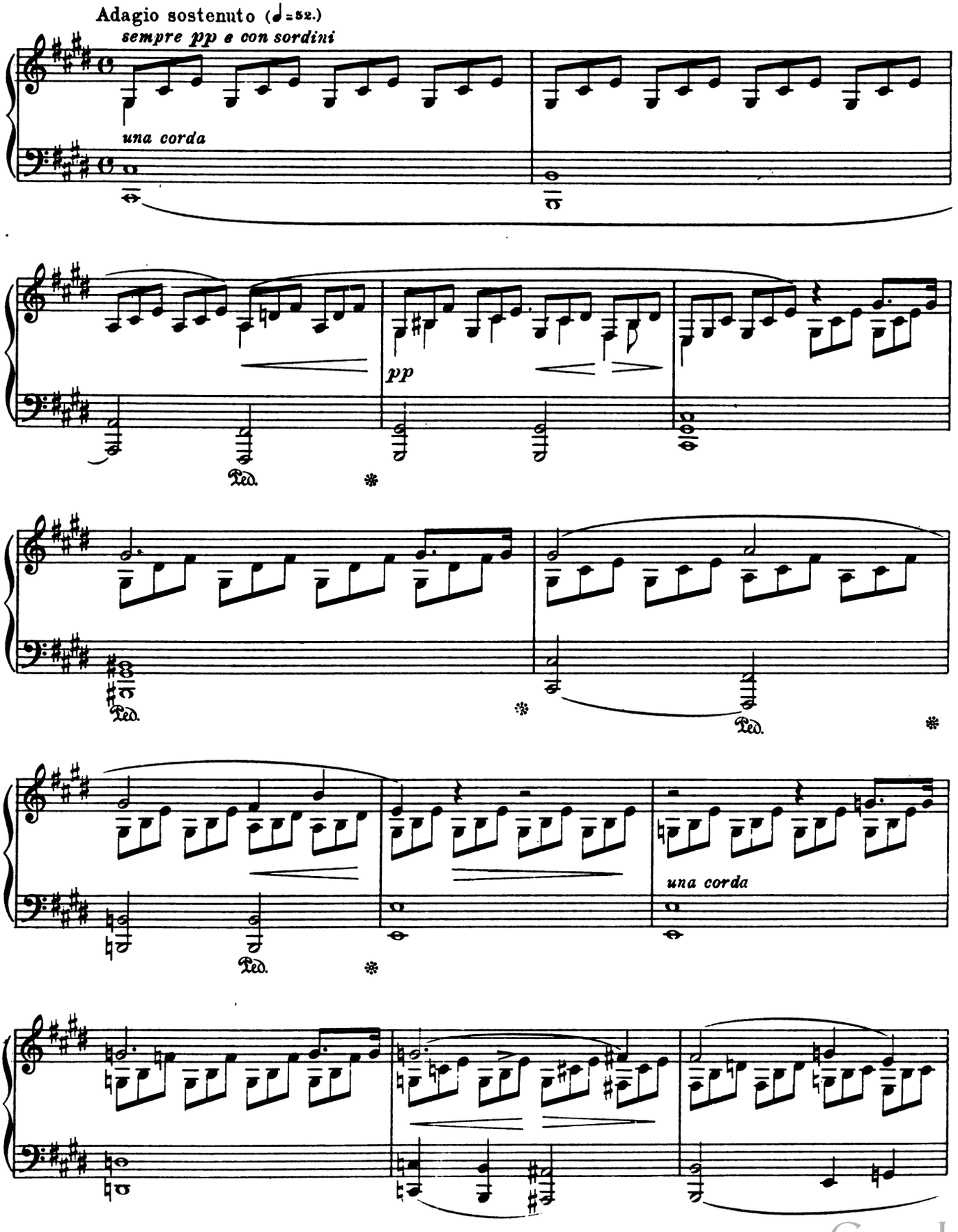
L. van Beethoven (1770–1827)

Sonata quasi una Fantasia Op. 27, No 2.



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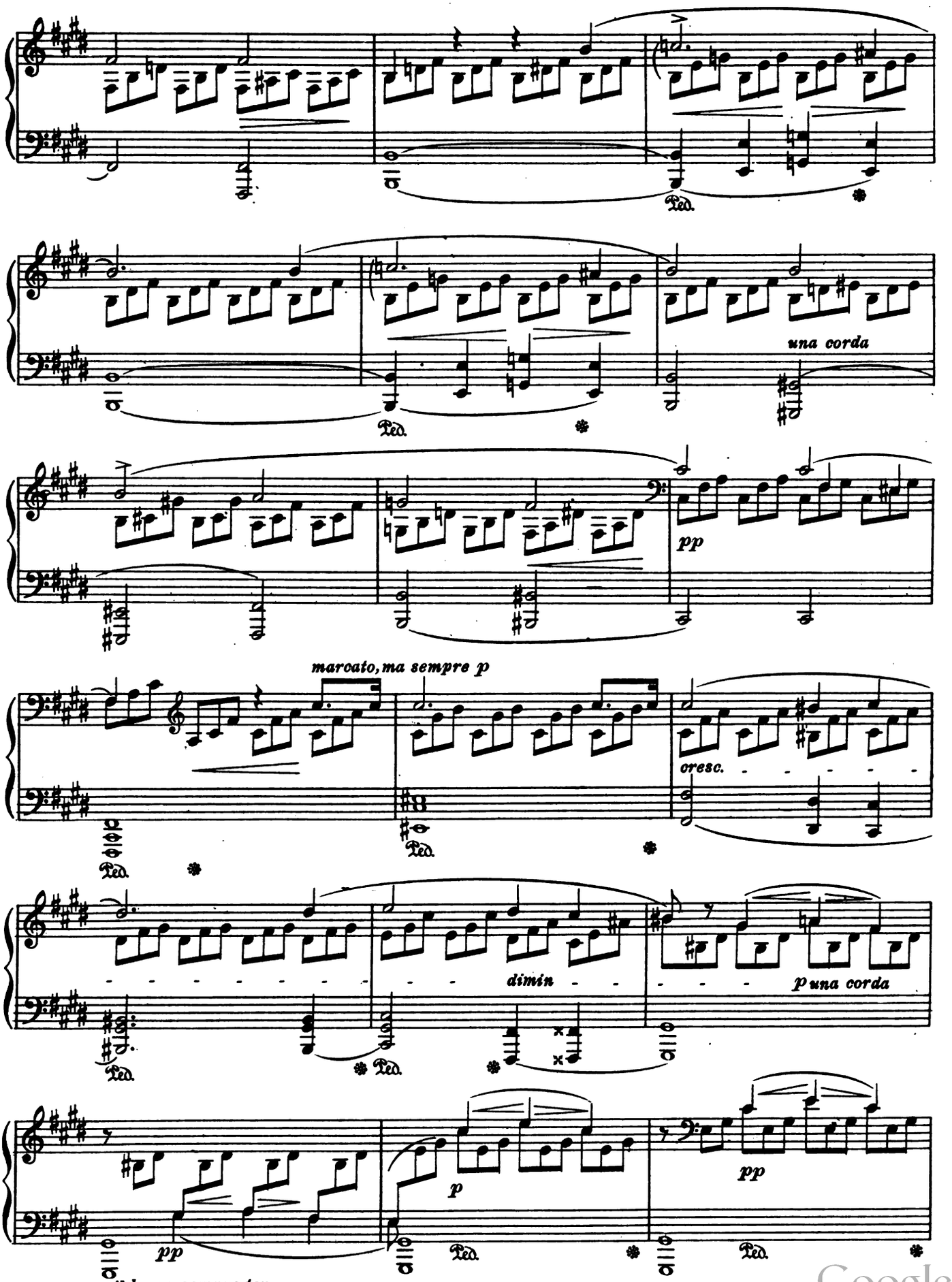

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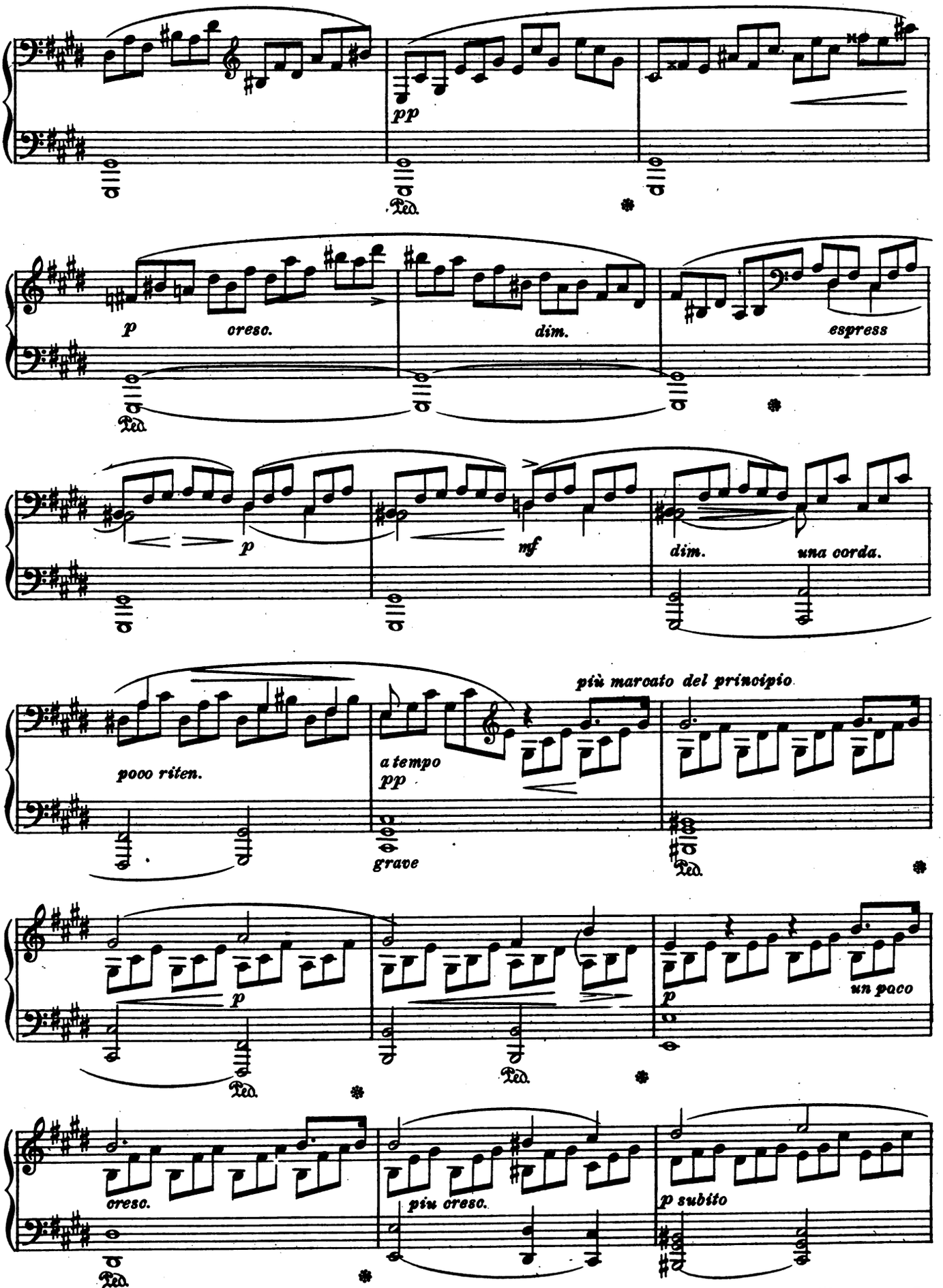

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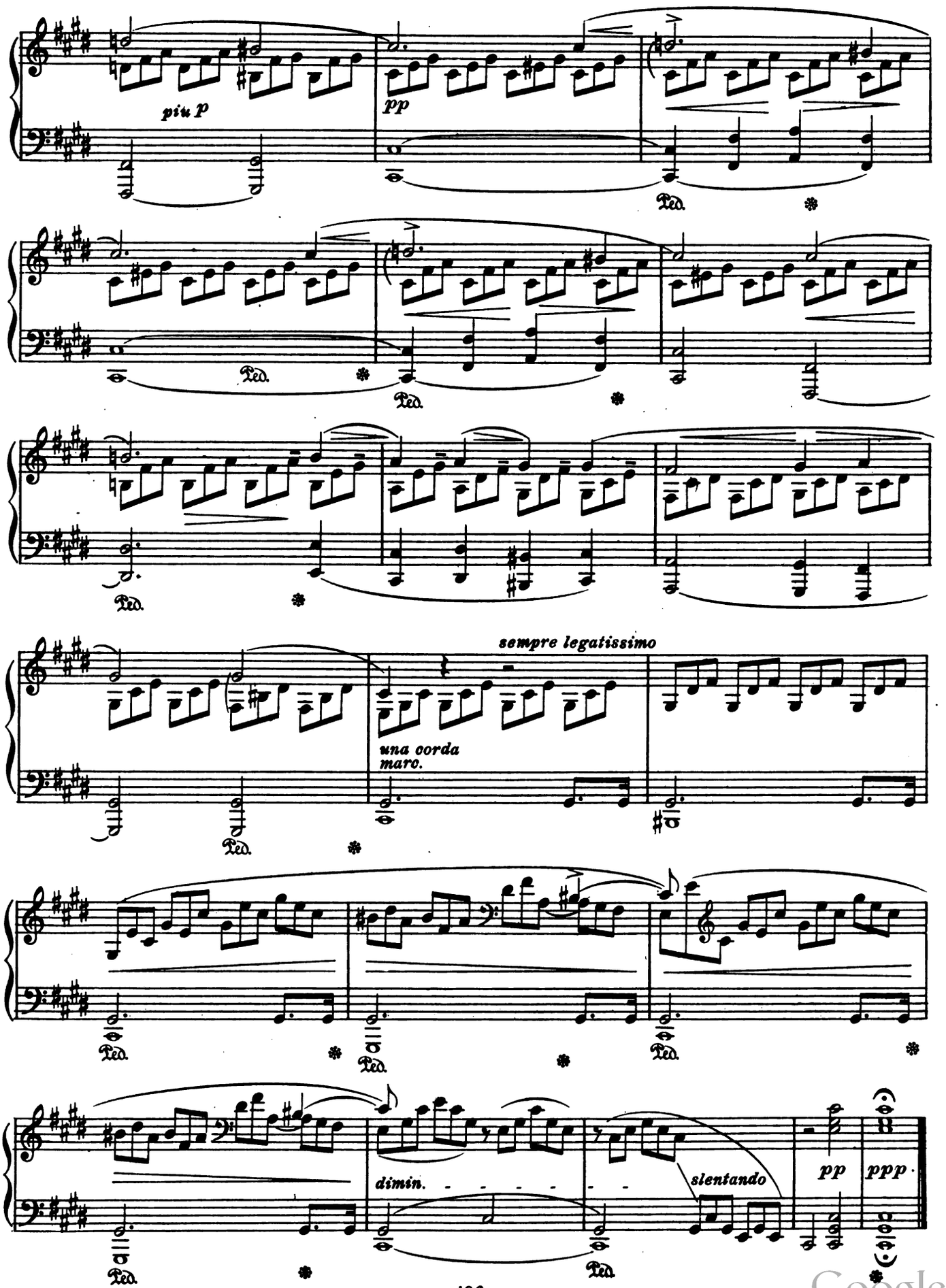

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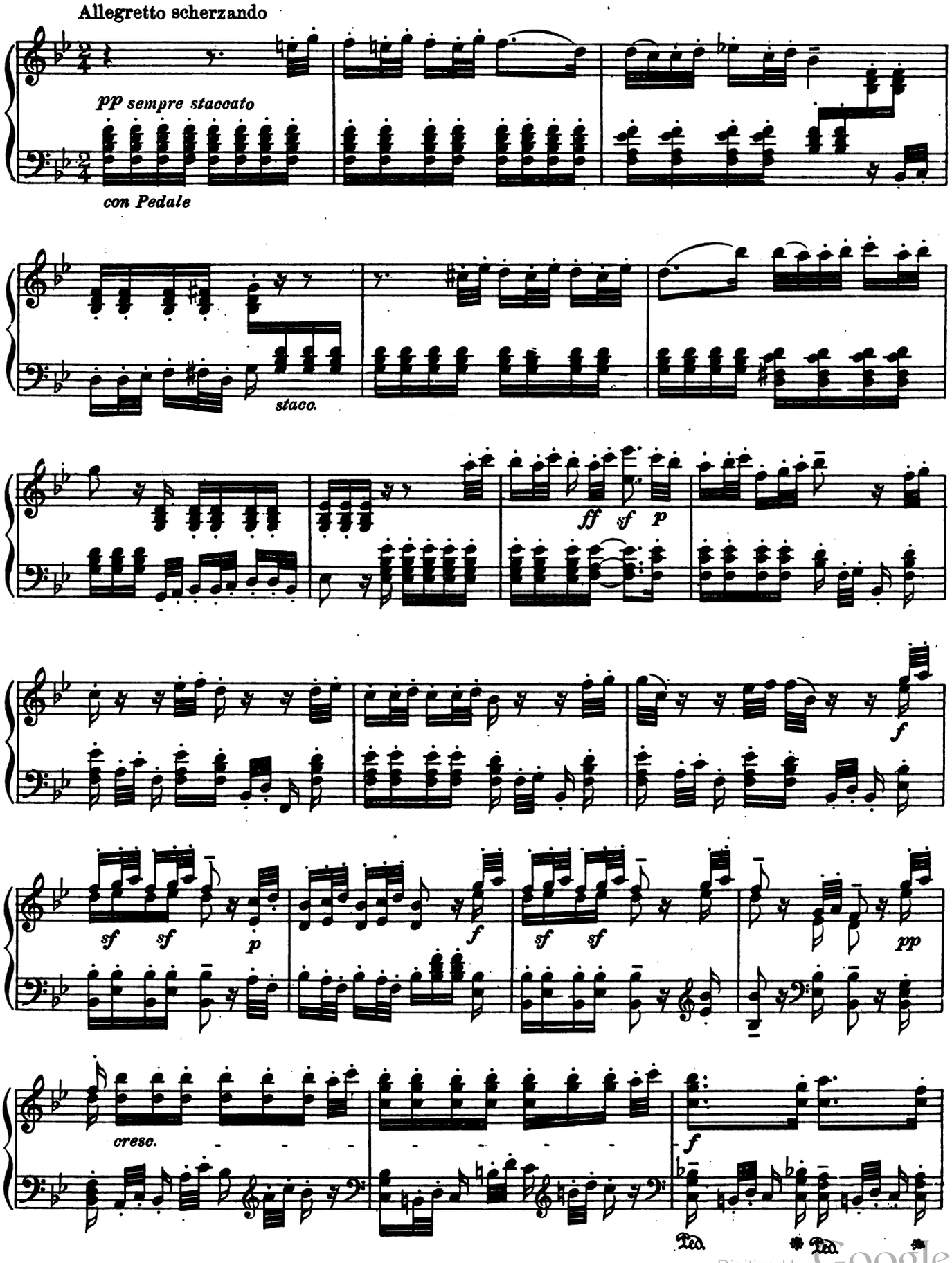
Ludwig van Beethoven (1770-1827)

Scherzo from the Eighth Symphony



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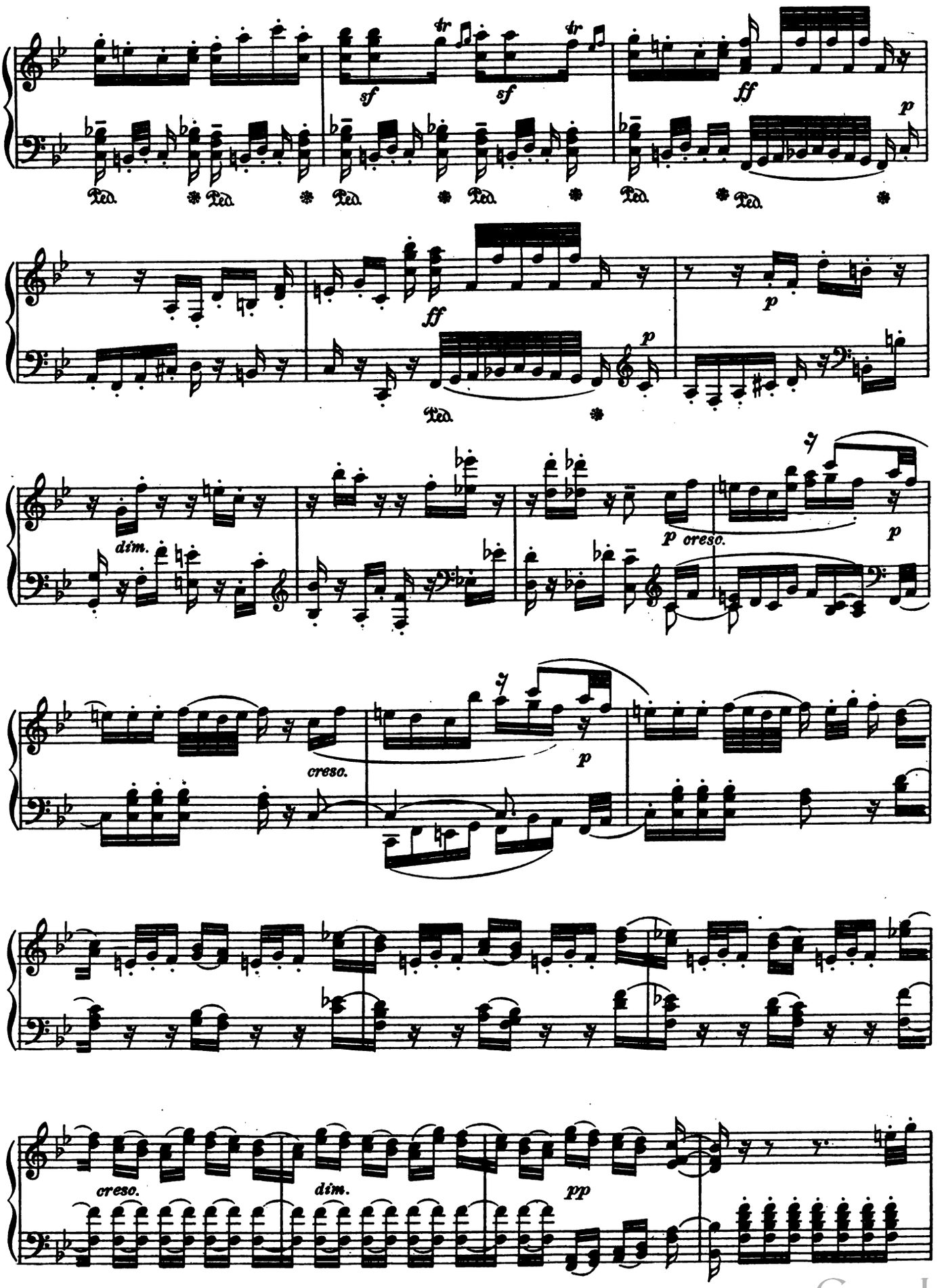

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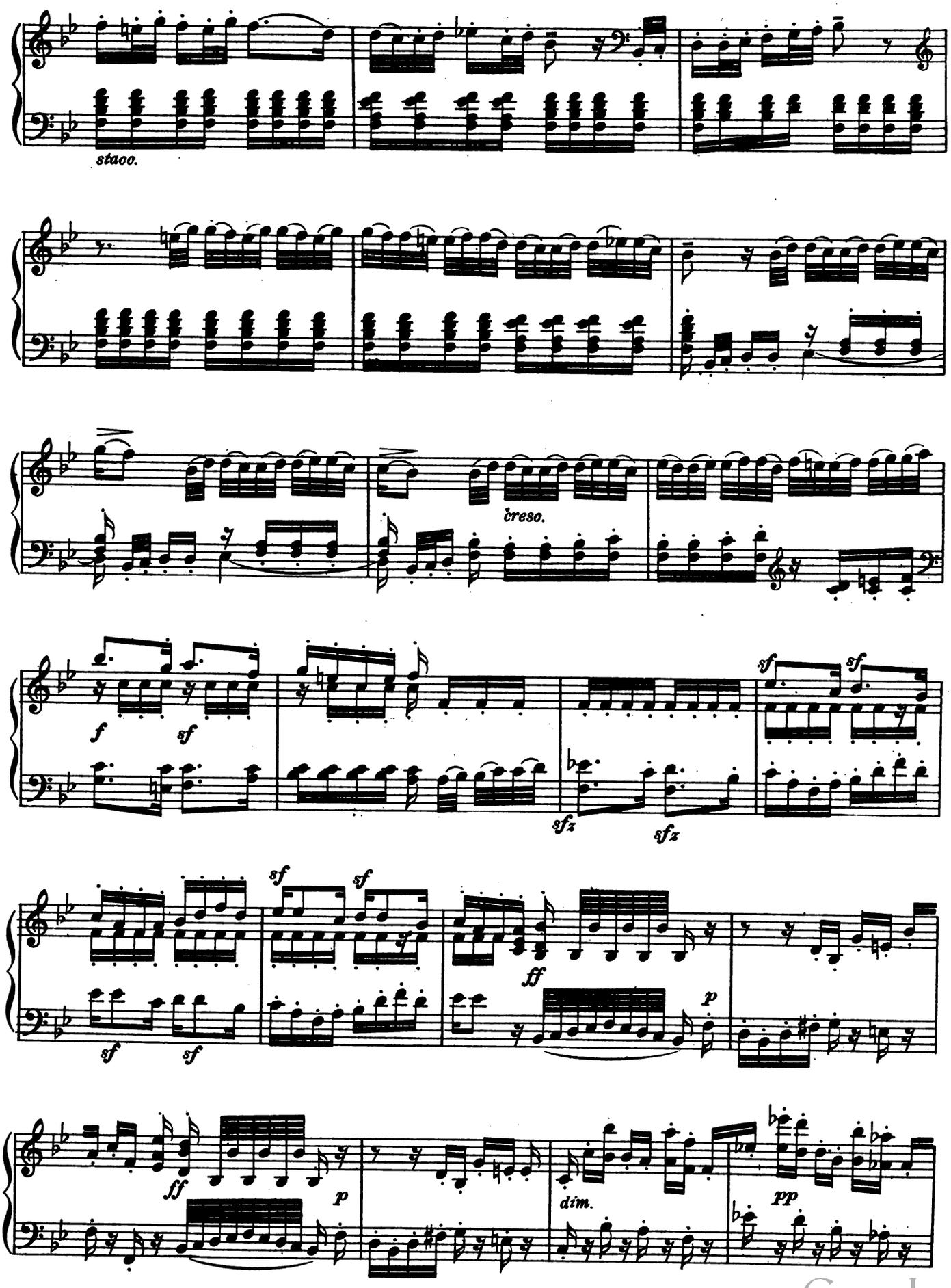

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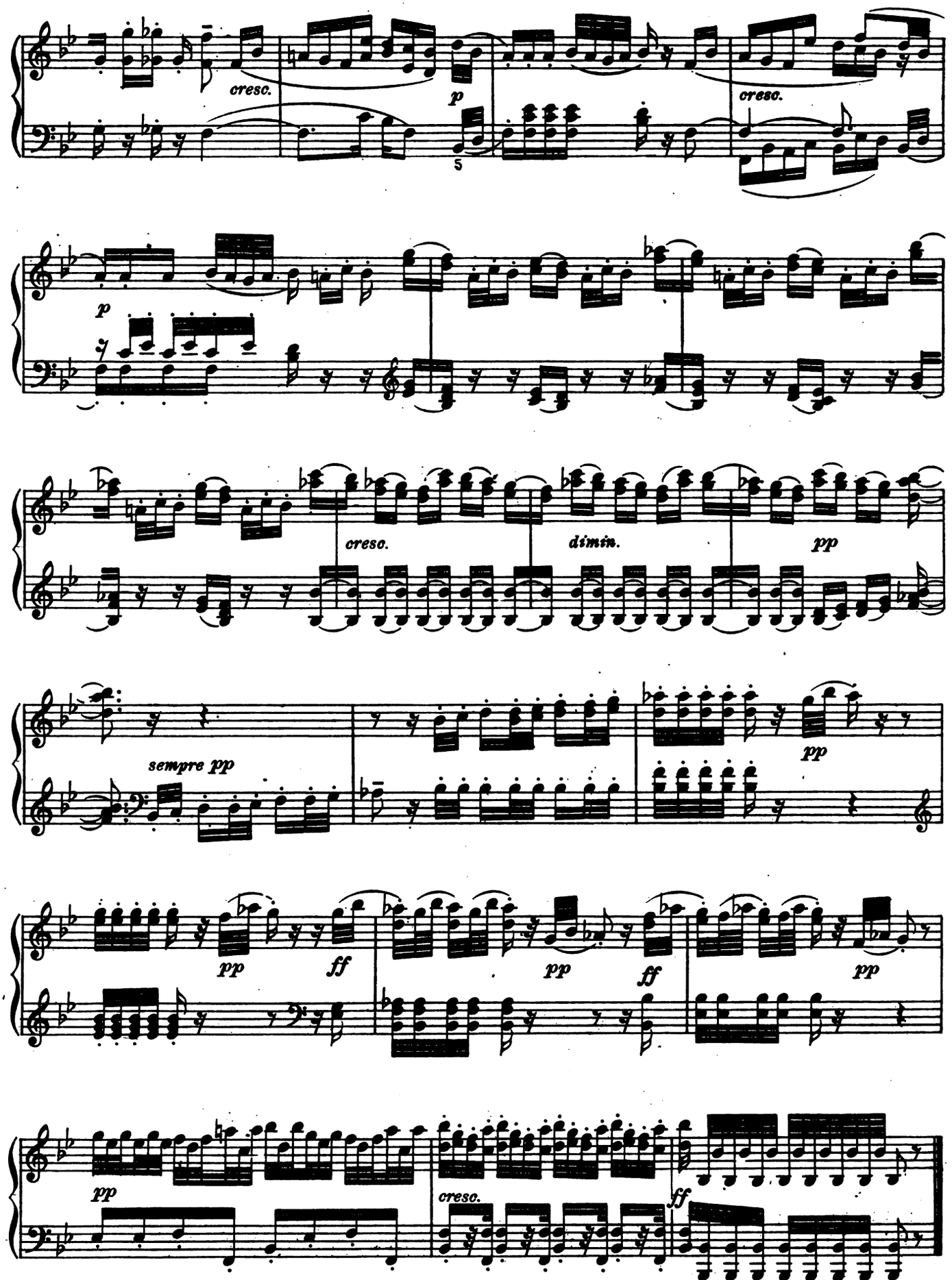

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SECTION SEVEN

THE OPERA FROM GLUCK TO WAGNER

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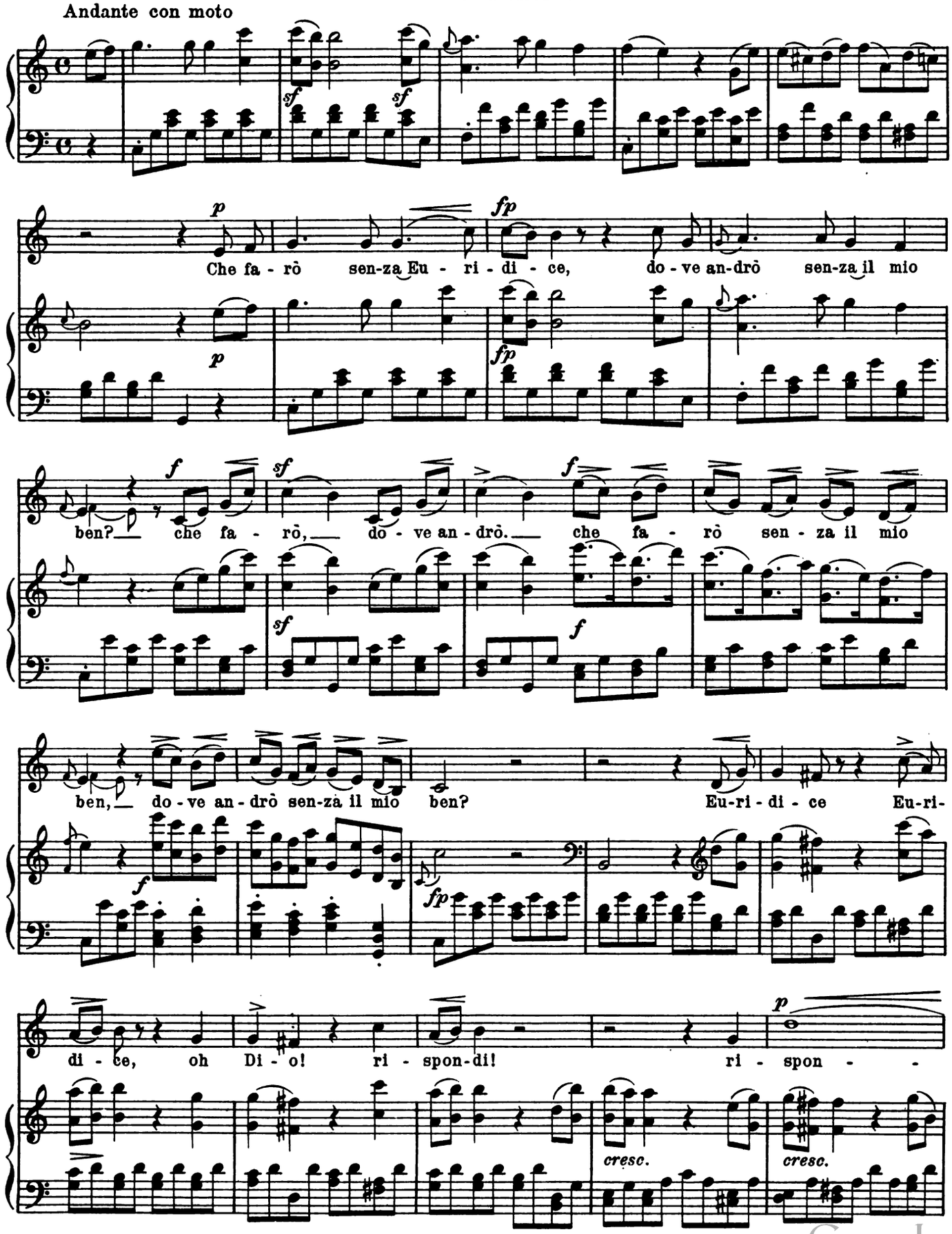
Chr. W. Gluck (1714-1787)

Aria from "Orfeo ed Euridice"

(Che farò senza Euridice)

Andante con moto



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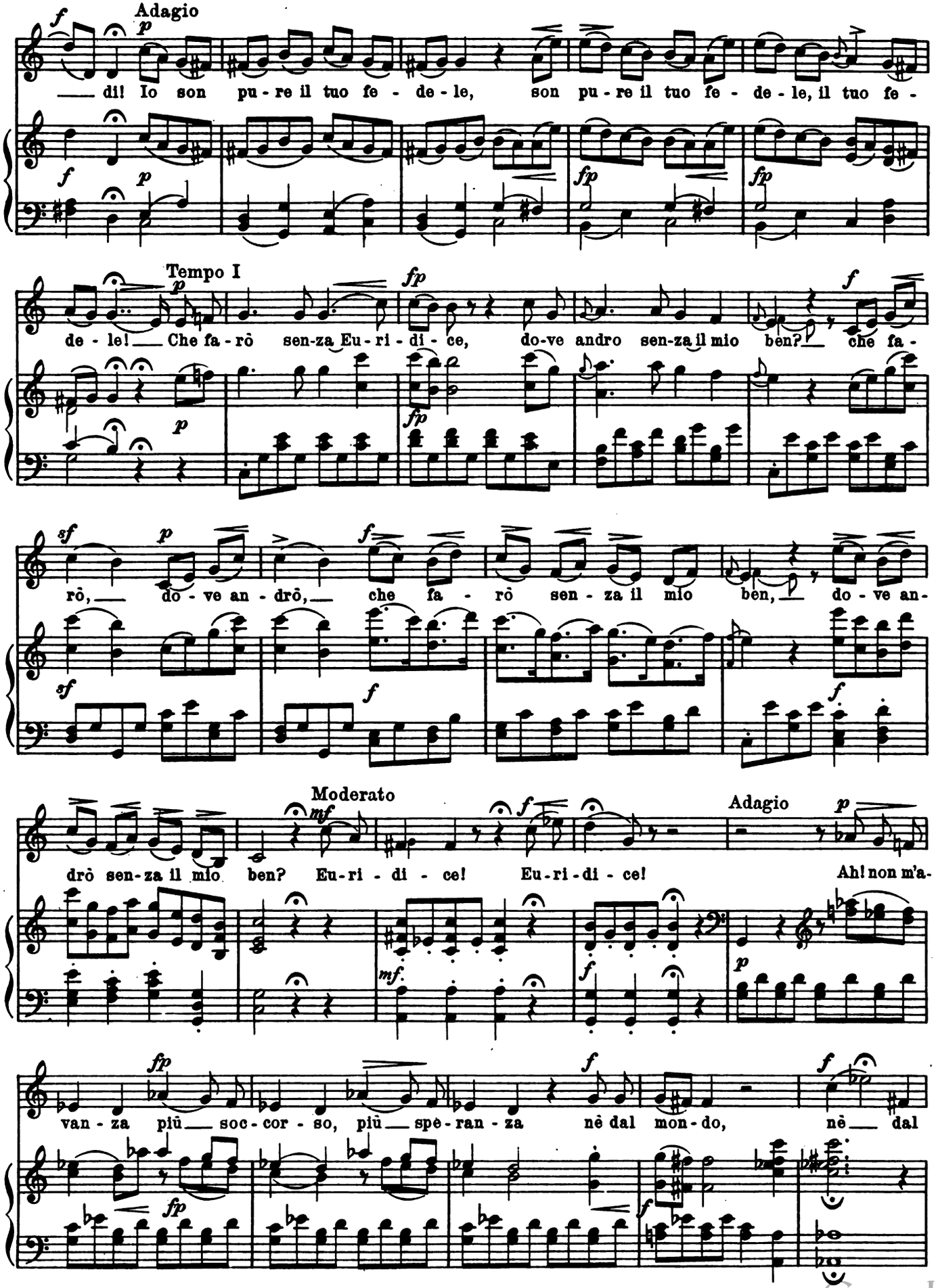

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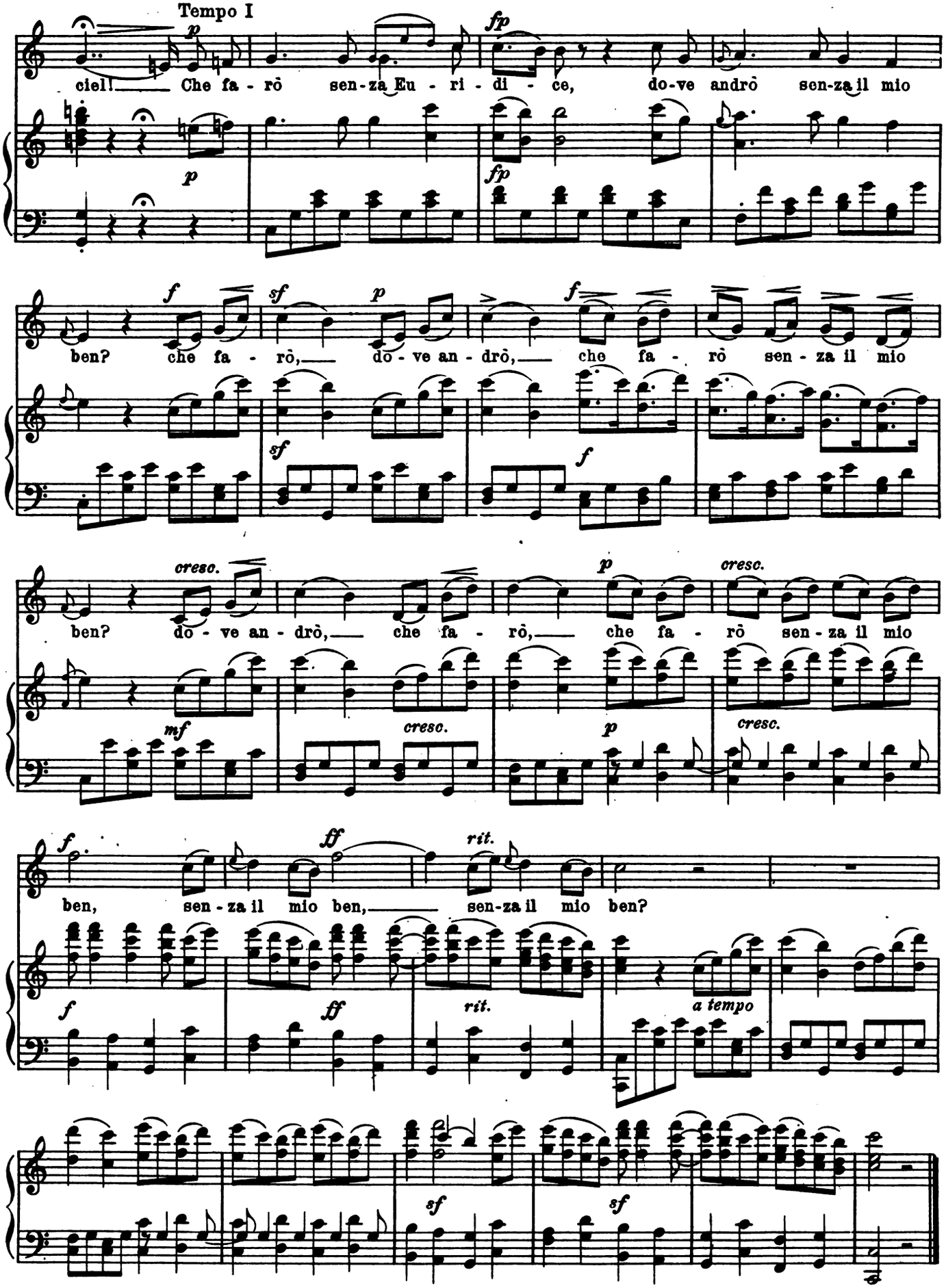

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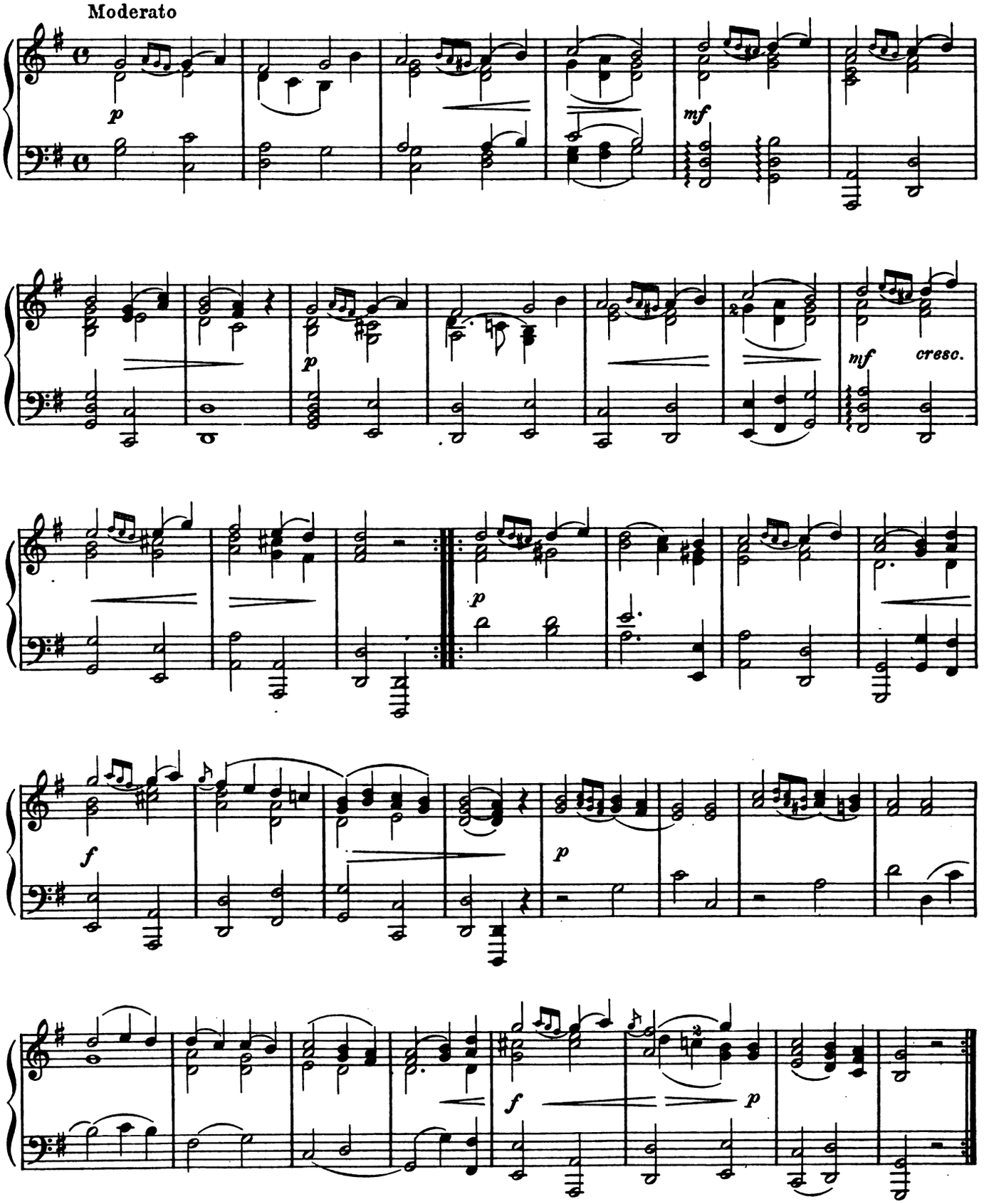
Chr. W. Gluck (1714-1787)

Pantomime from "Alceste" In the Temple of Apollo



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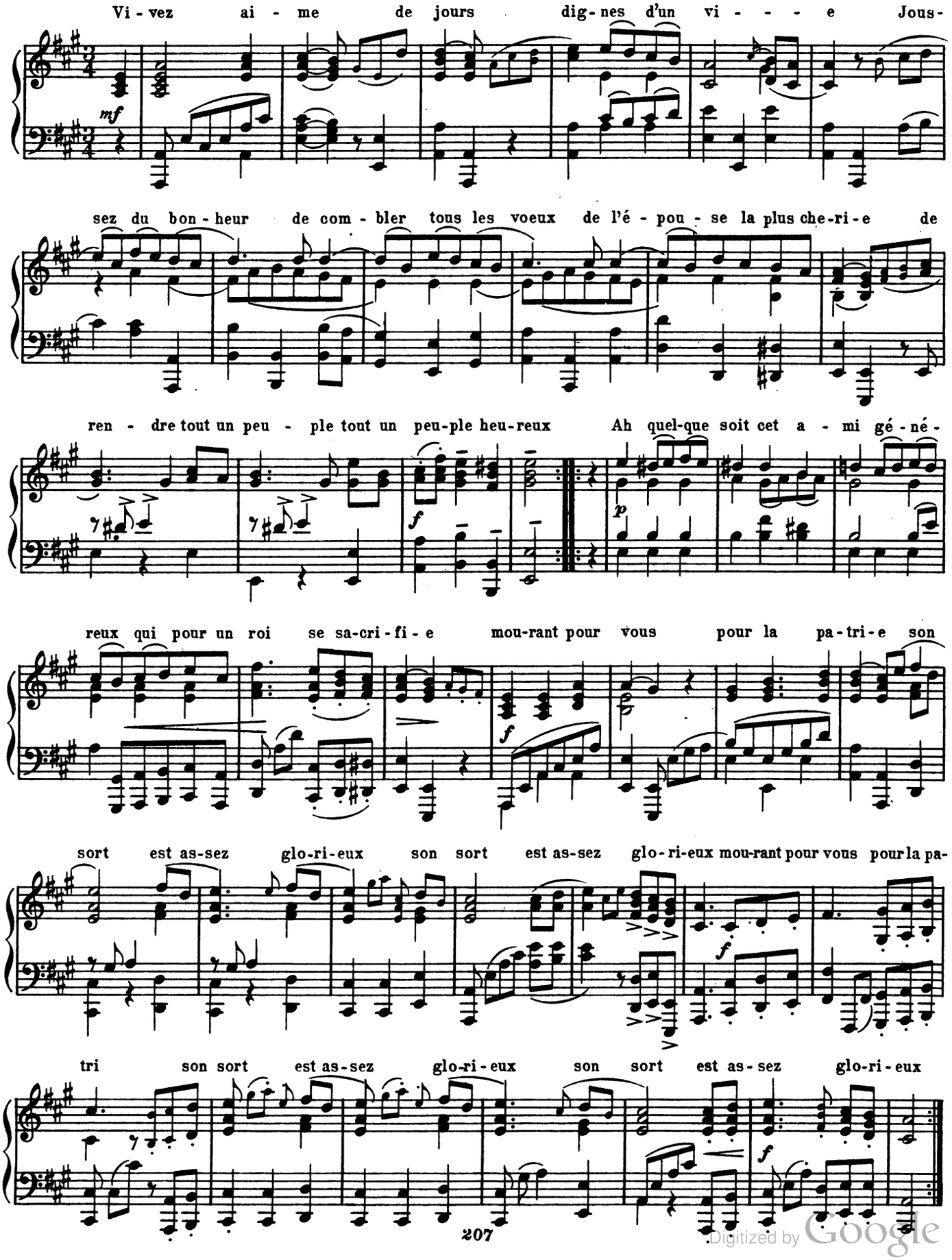
Chr. W. Gluck (1714-1787)

Chorus from "Alceste"

Grazioso



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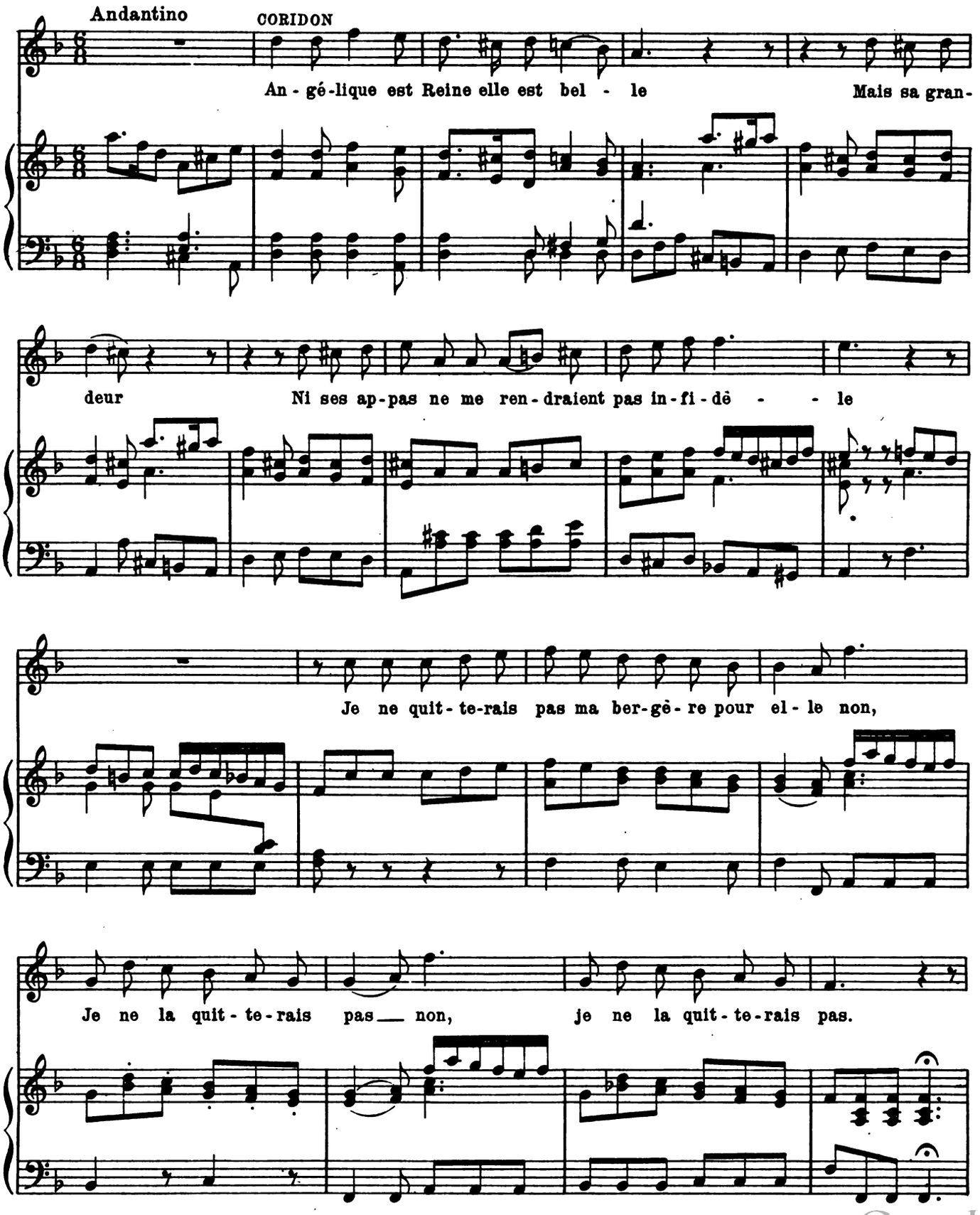
Nicola Piccini (1728-1800)

Scene from Roland (Act III)



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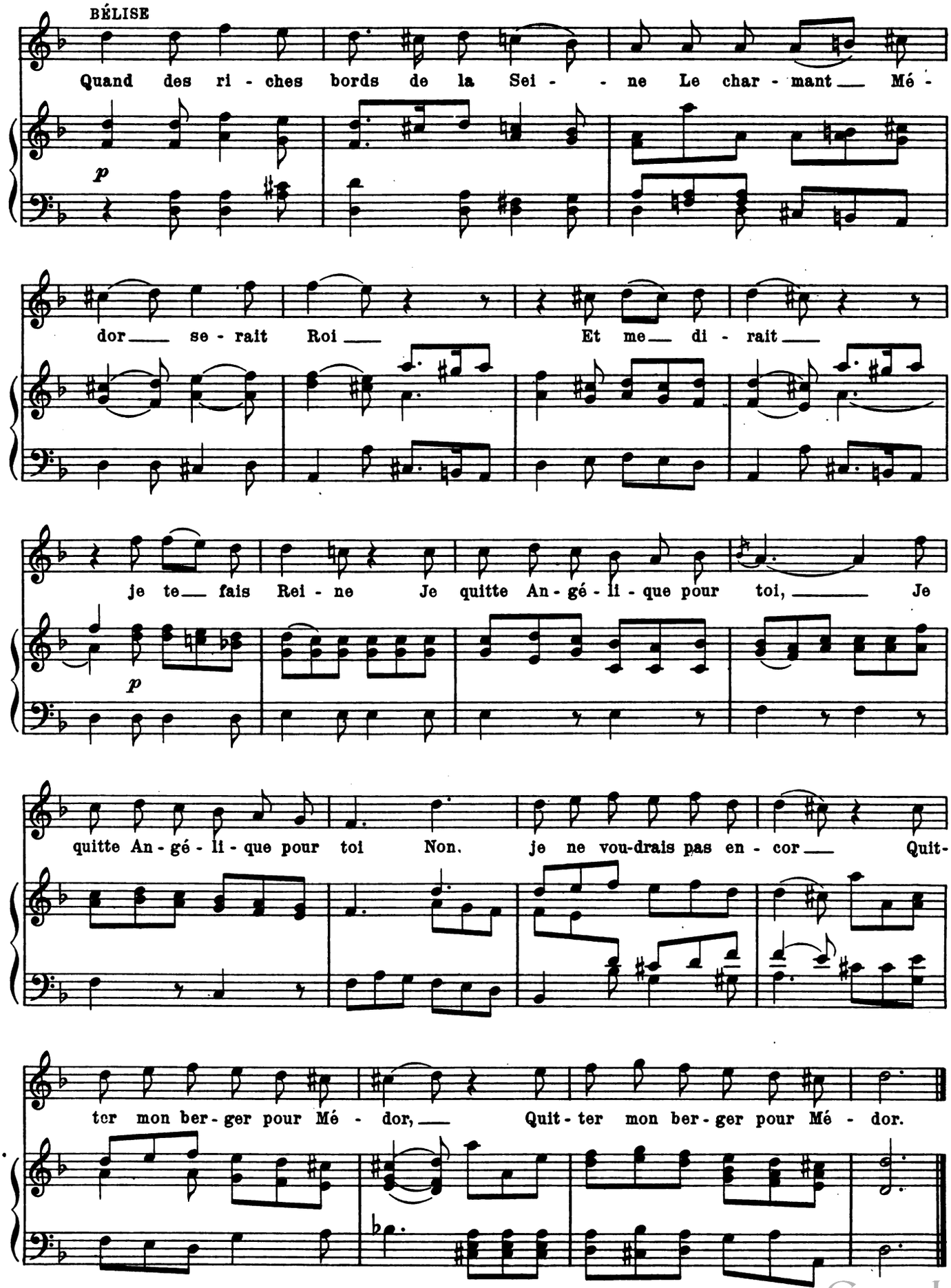

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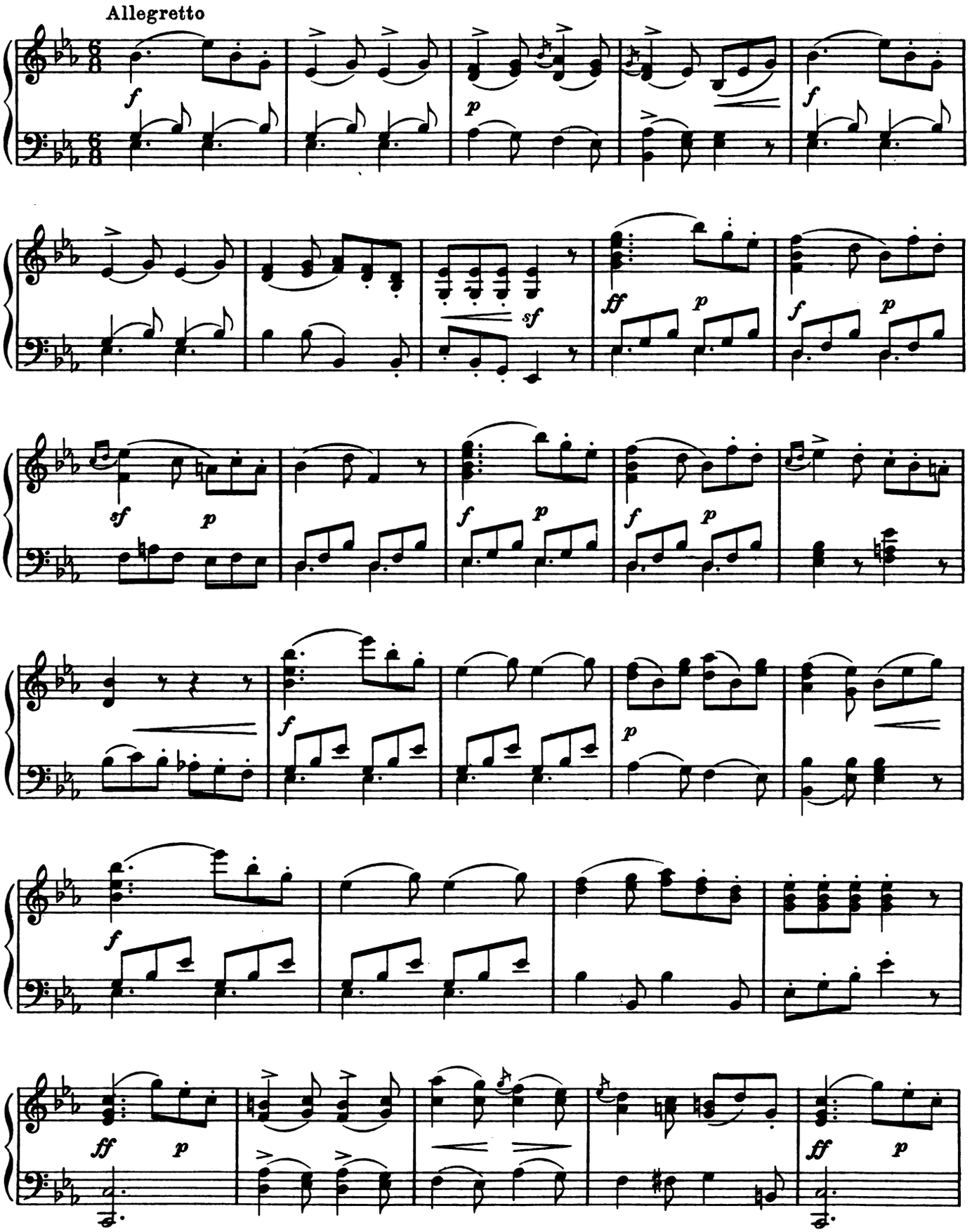
André Erneste Modeste Grétry (1741-1813)

Gigue from "Collinette à la Cour" (1782)



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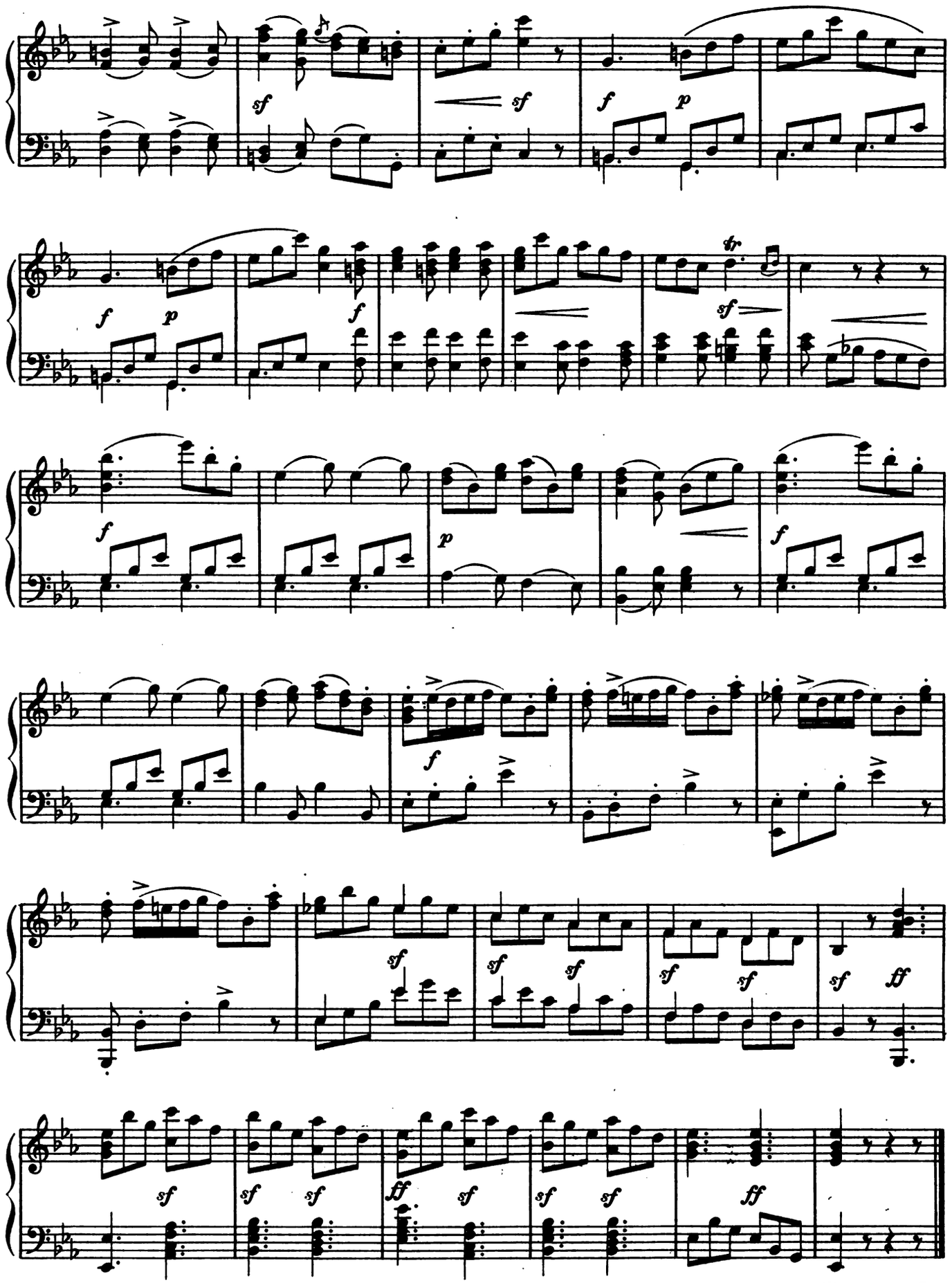

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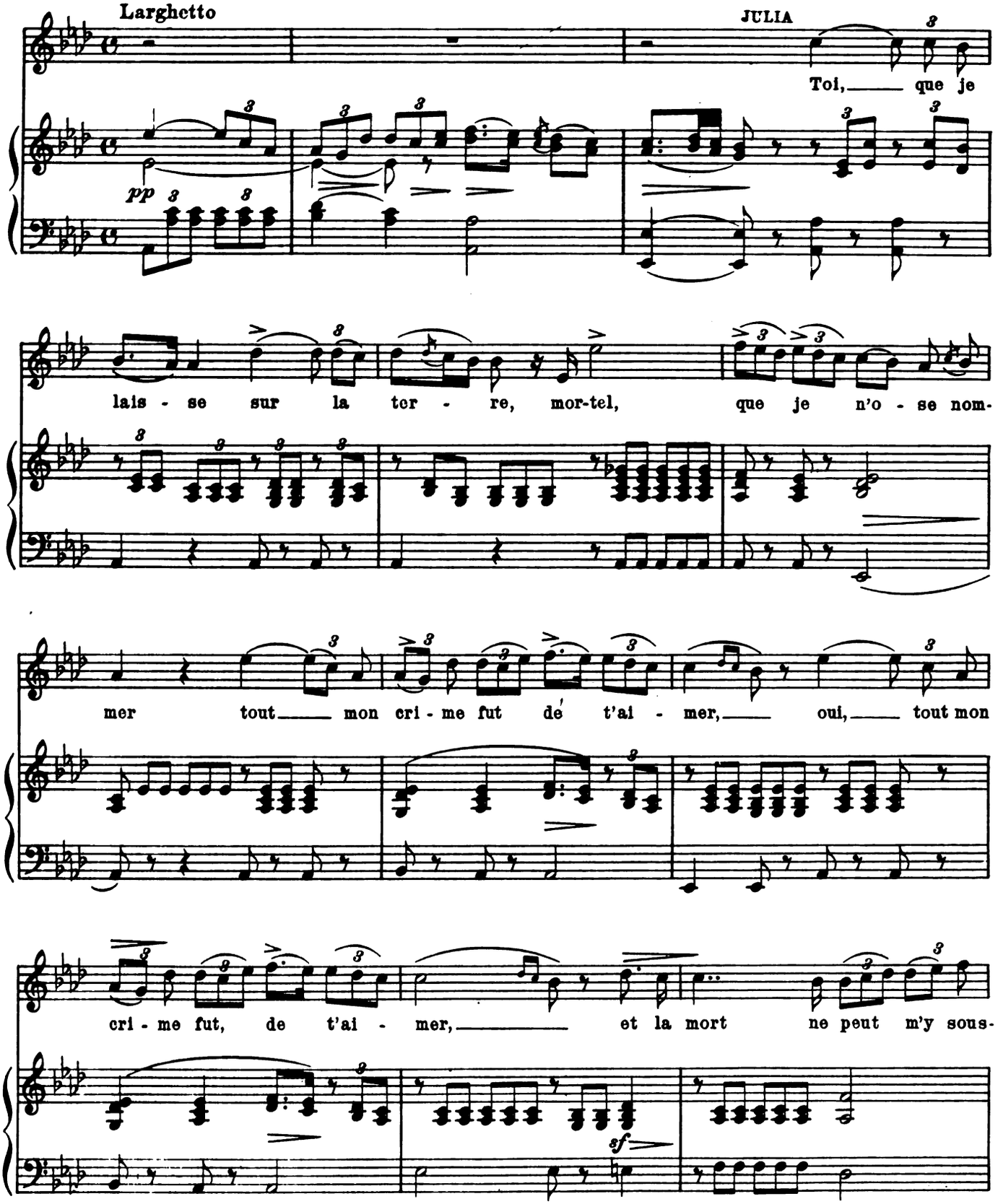
Gasparo Luigi Spontini (1774 - 1851)

Aria from "La Vestale"



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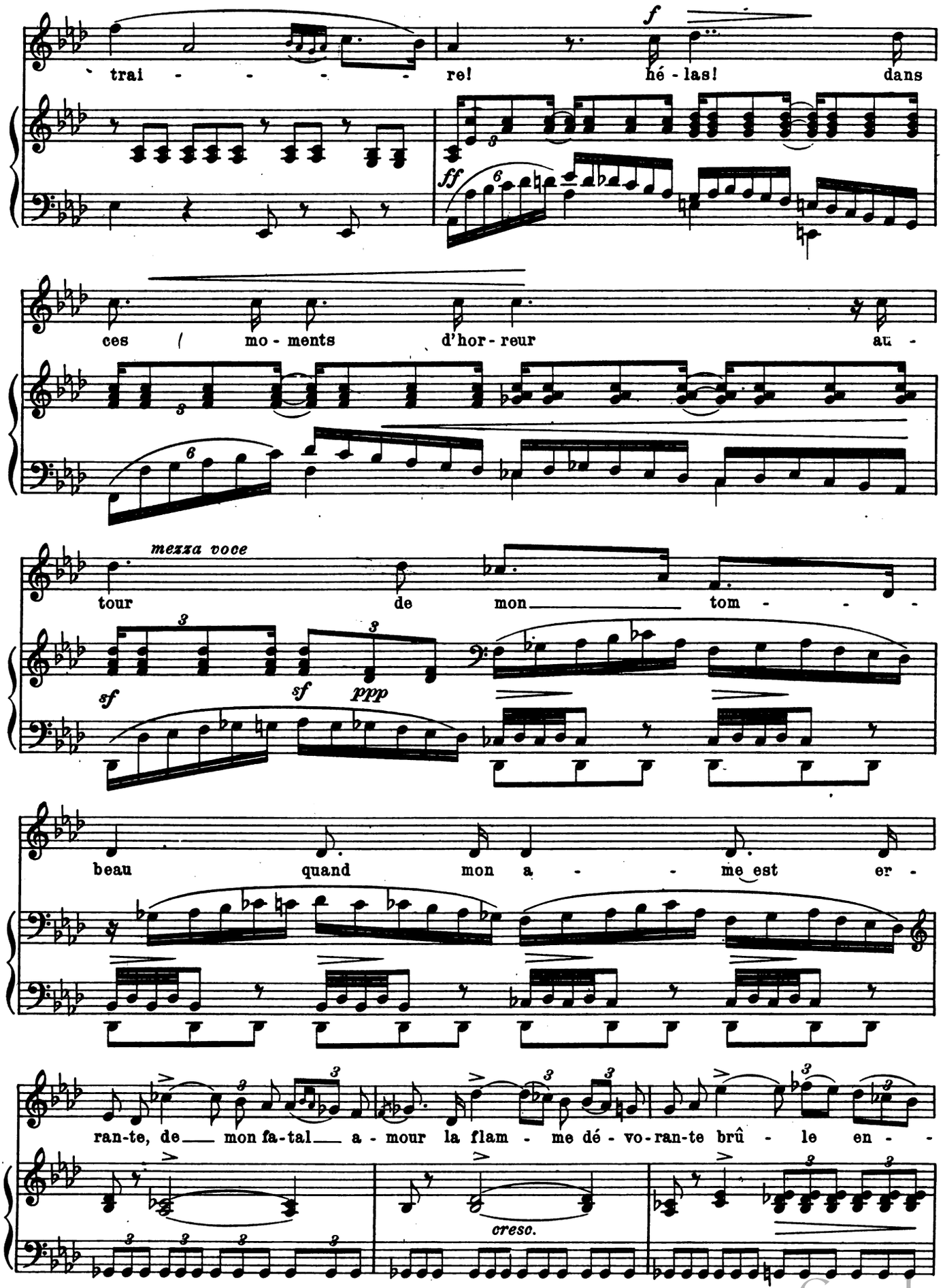

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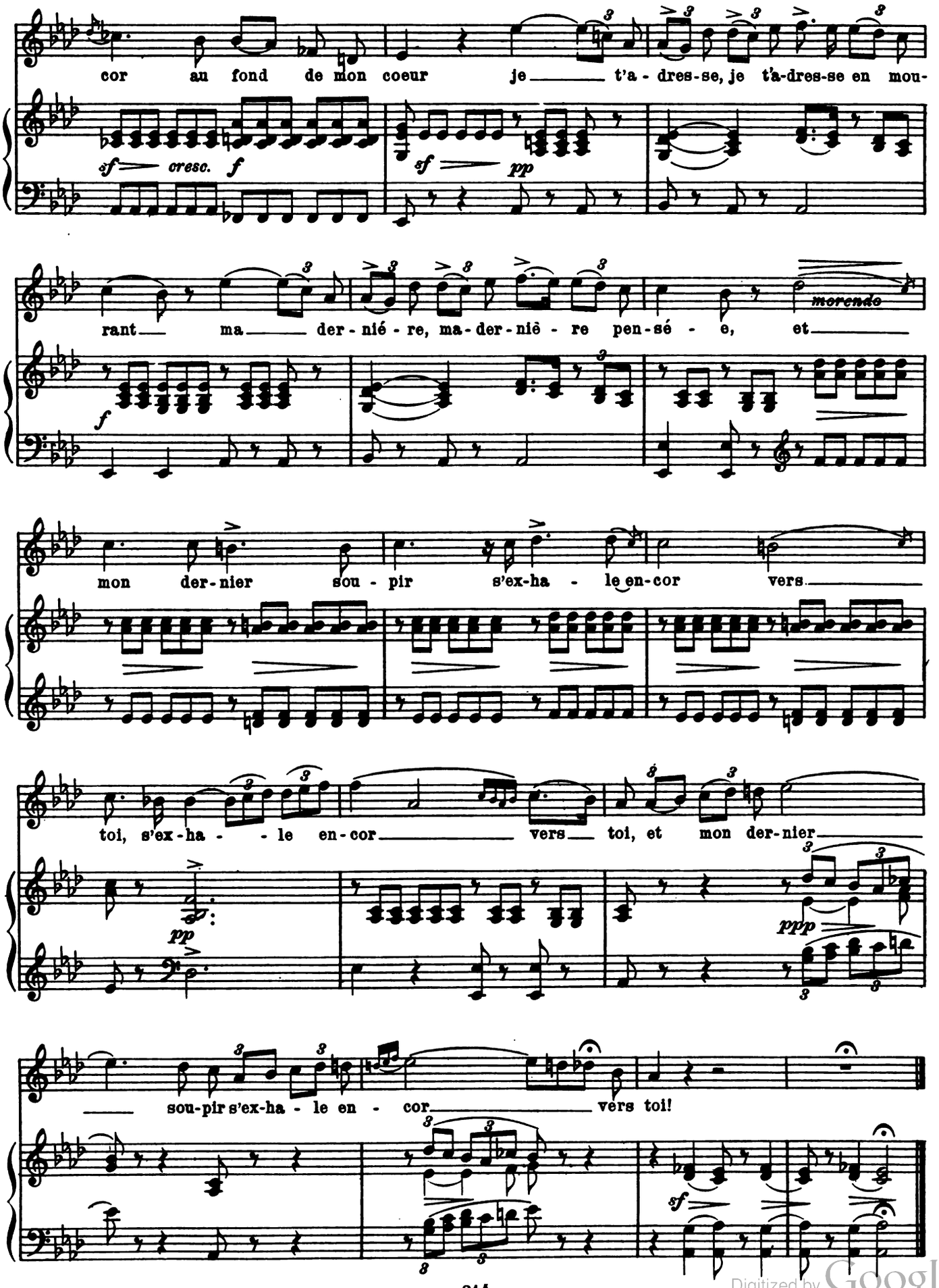

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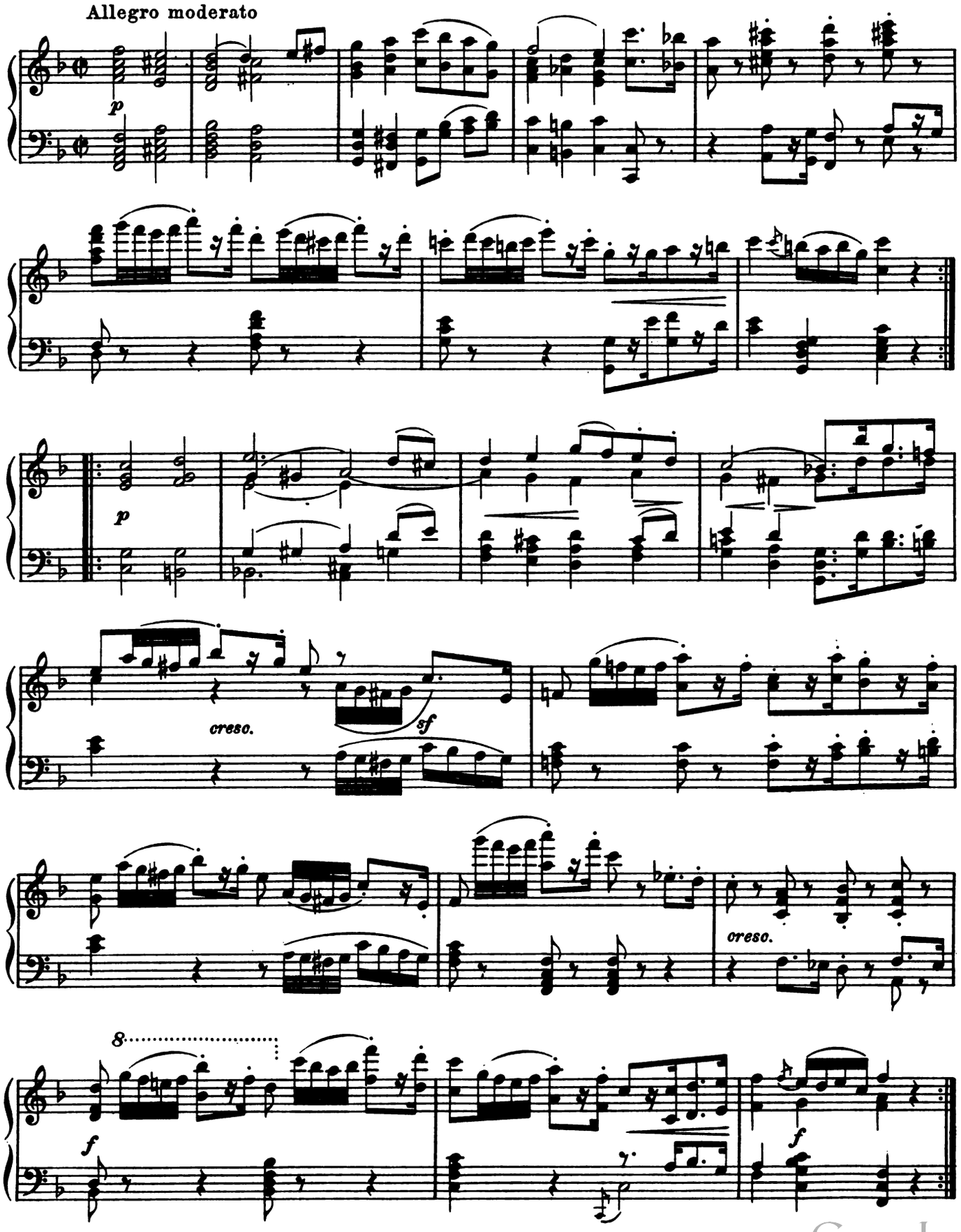
Luigi Cherubini (1760 - 1842)

March from "Fanisca"



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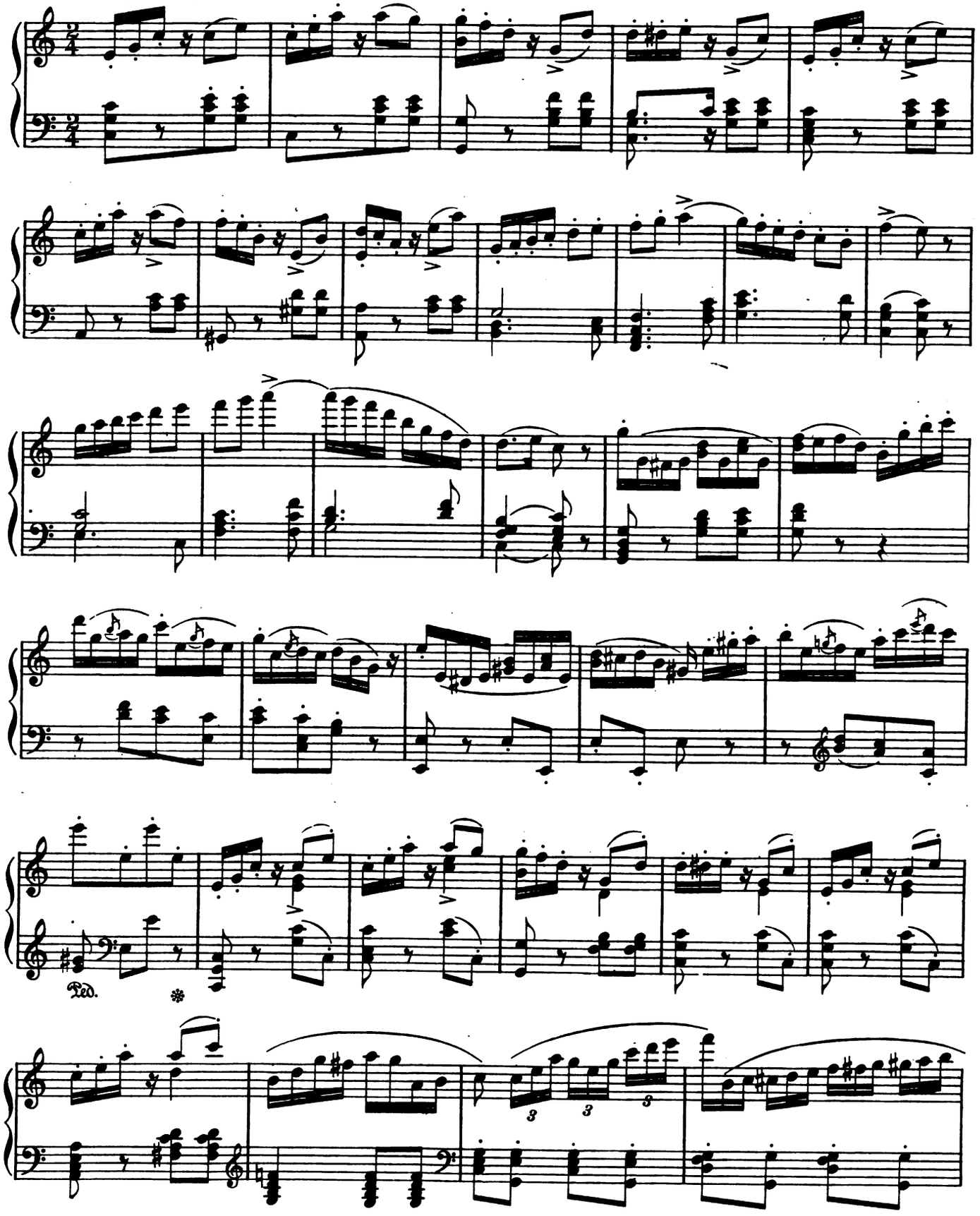
Luigi Cherubini (1760 - 1842)

Ballet Music from "Ali Baba"

Allegretto grazioso



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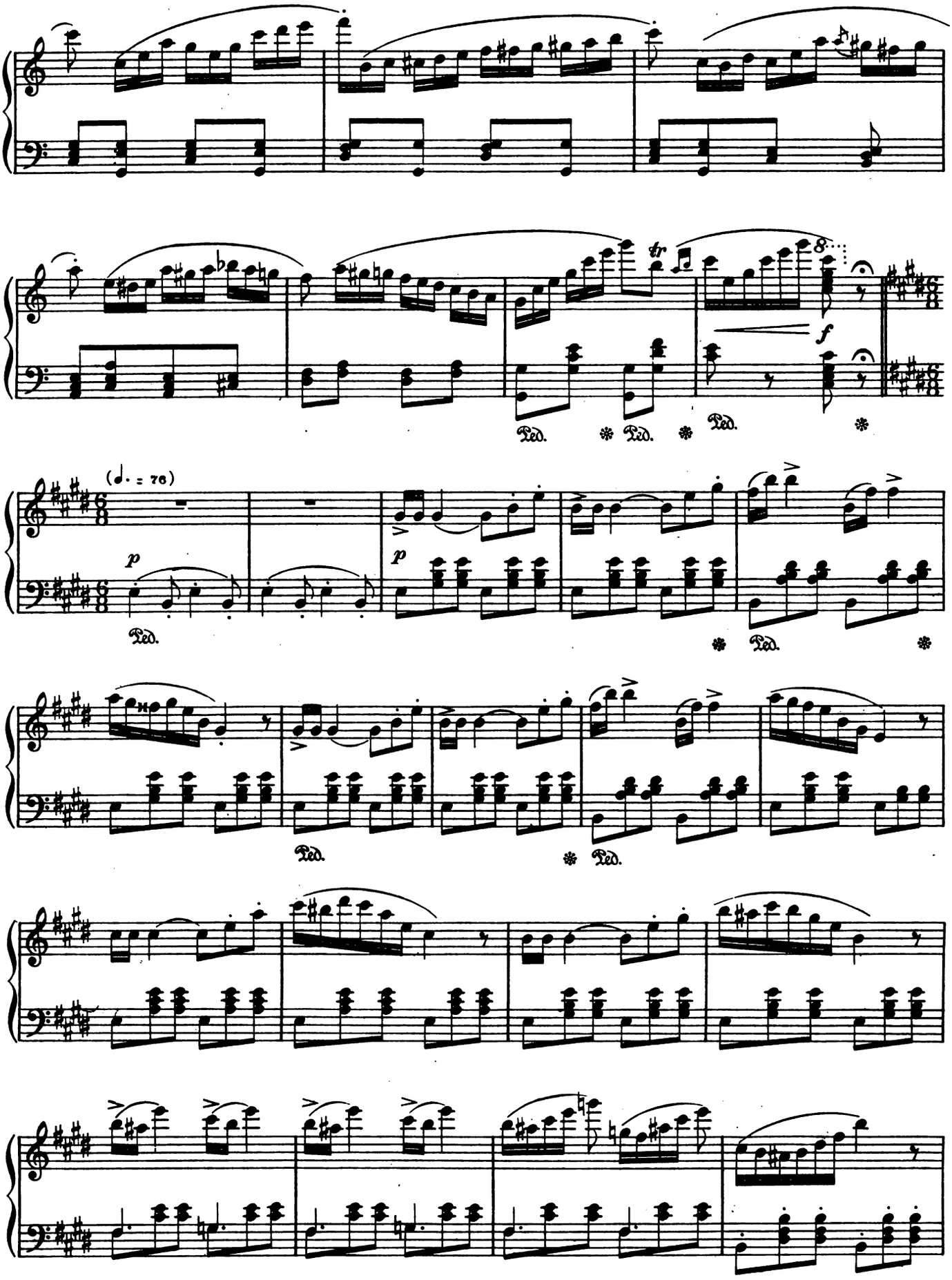

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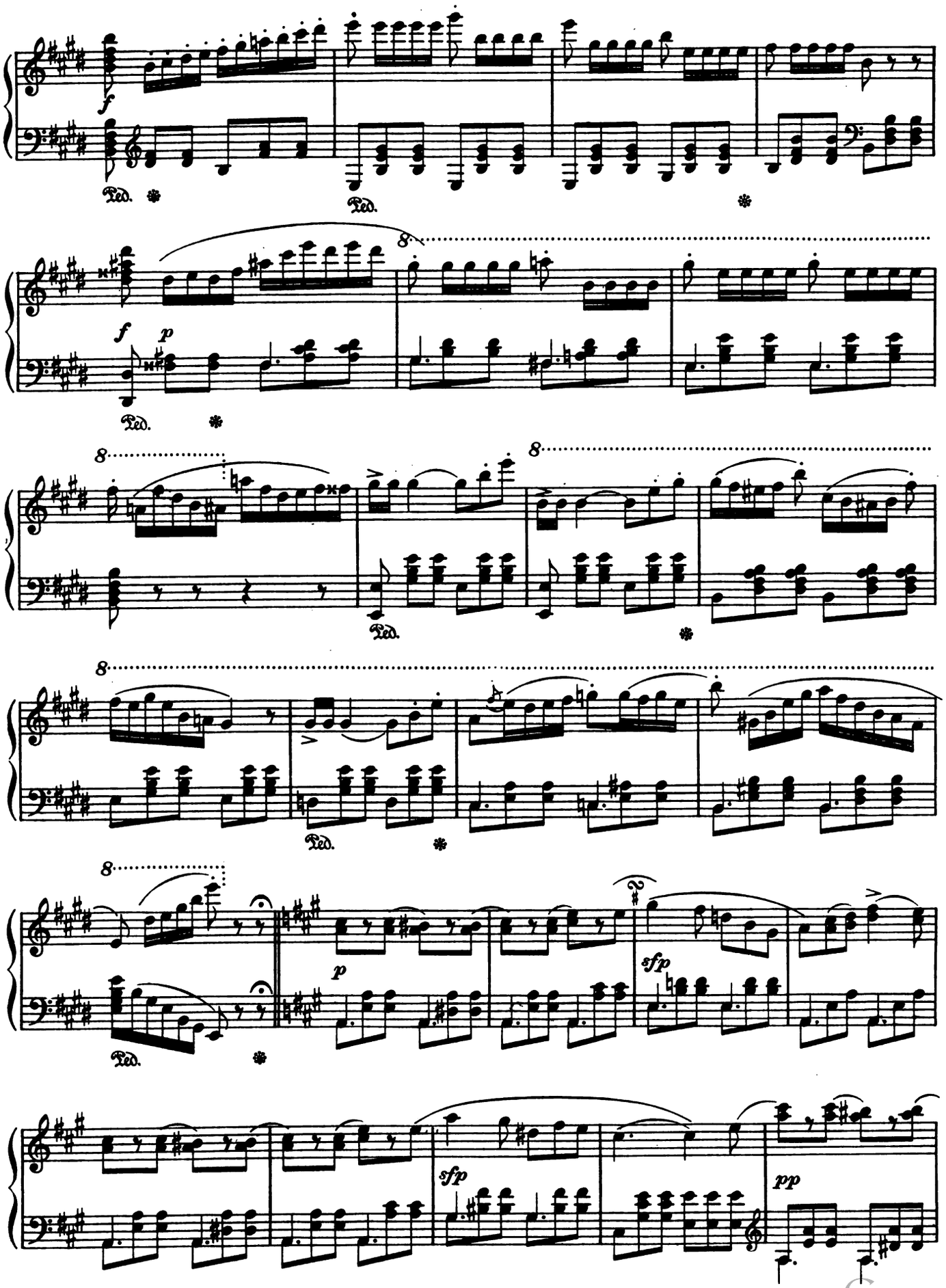

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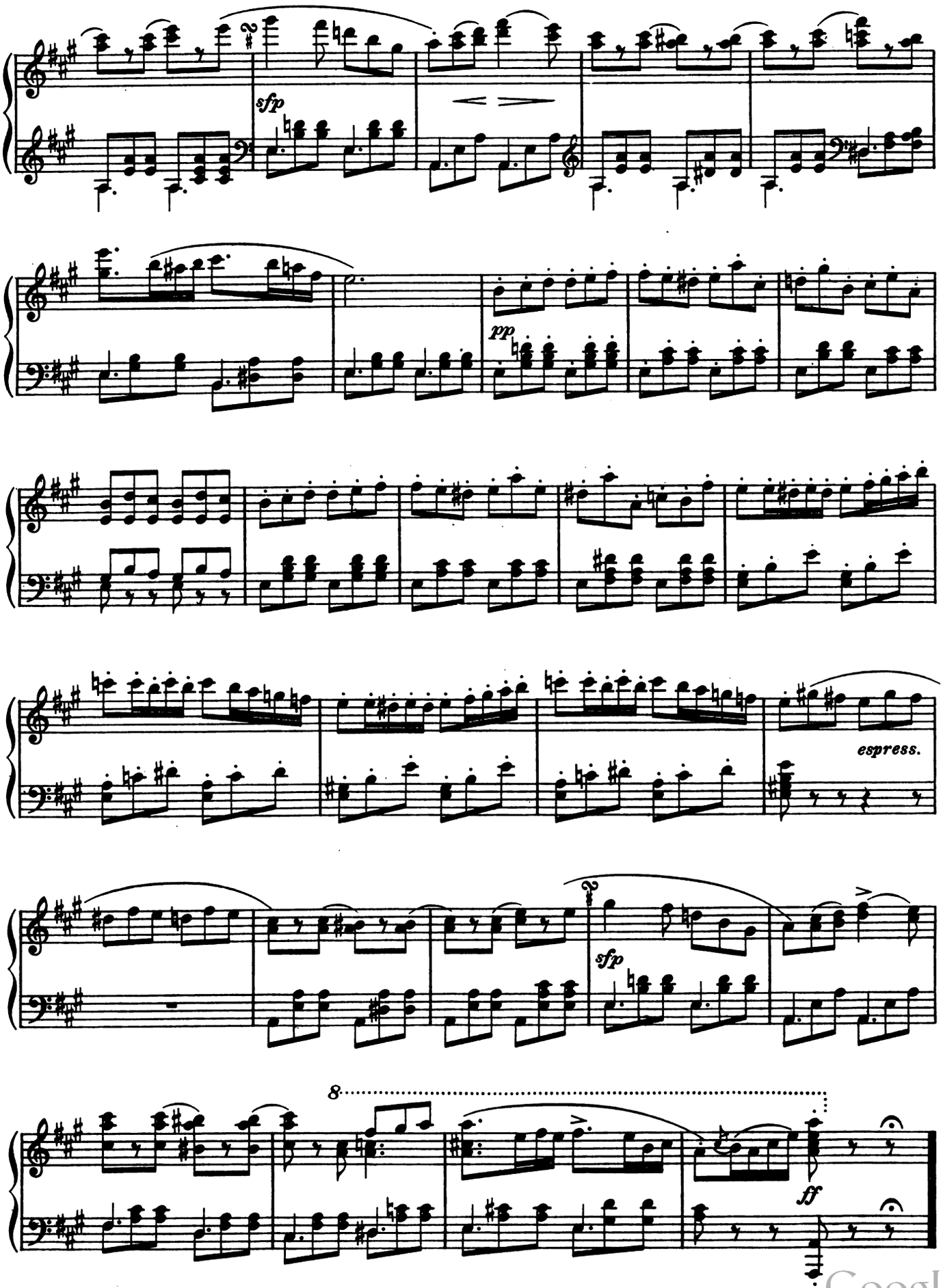

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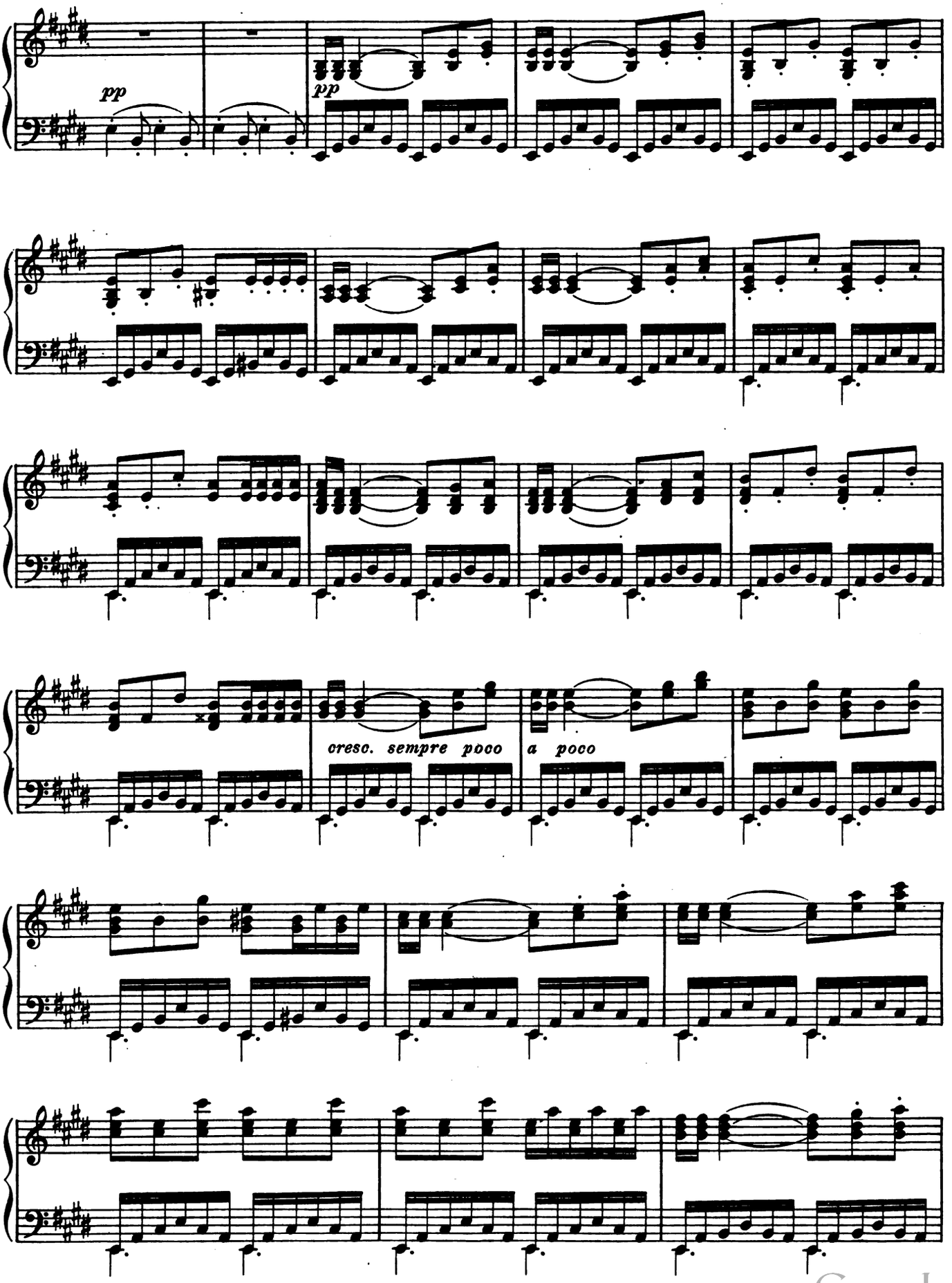

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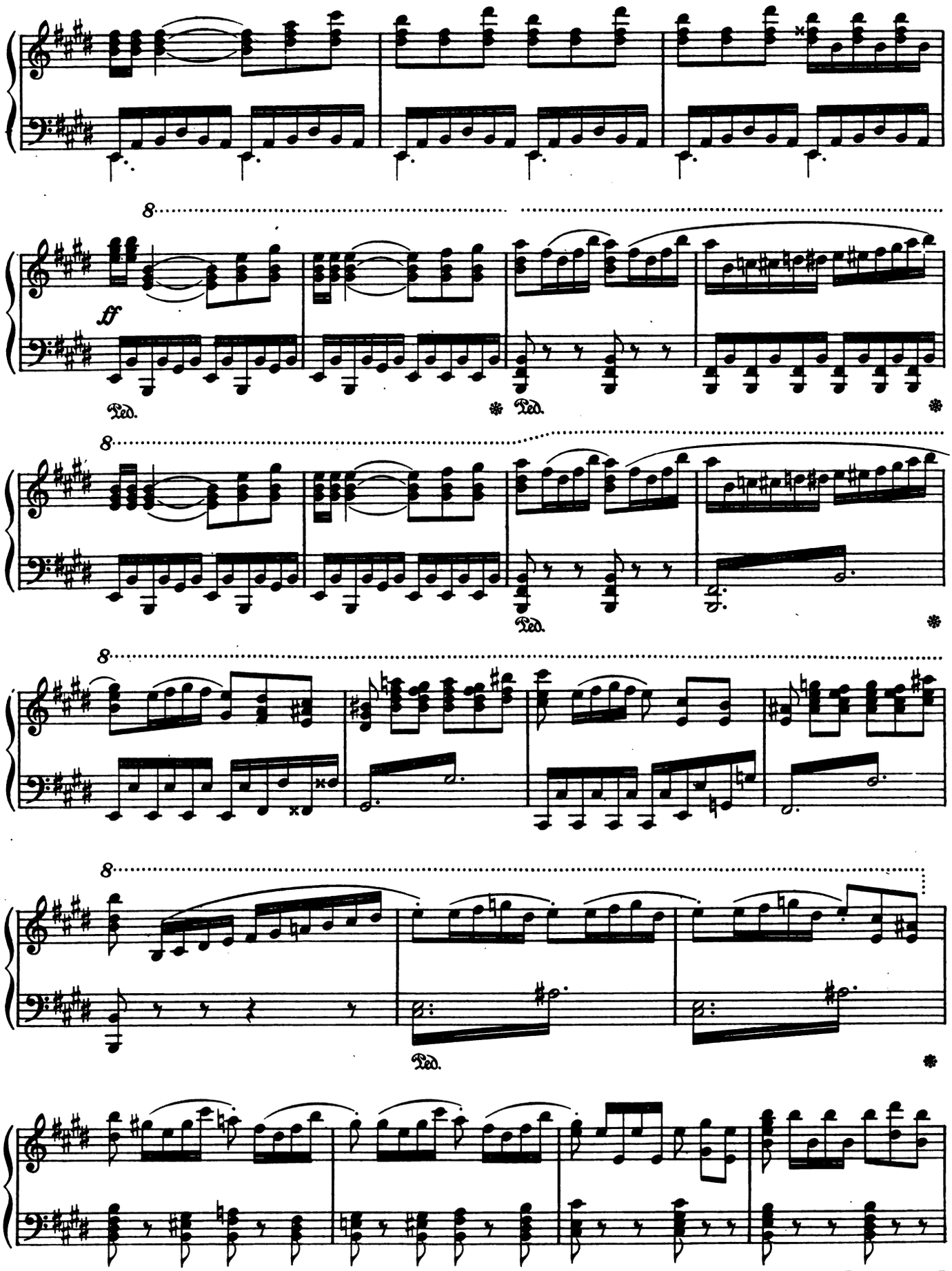

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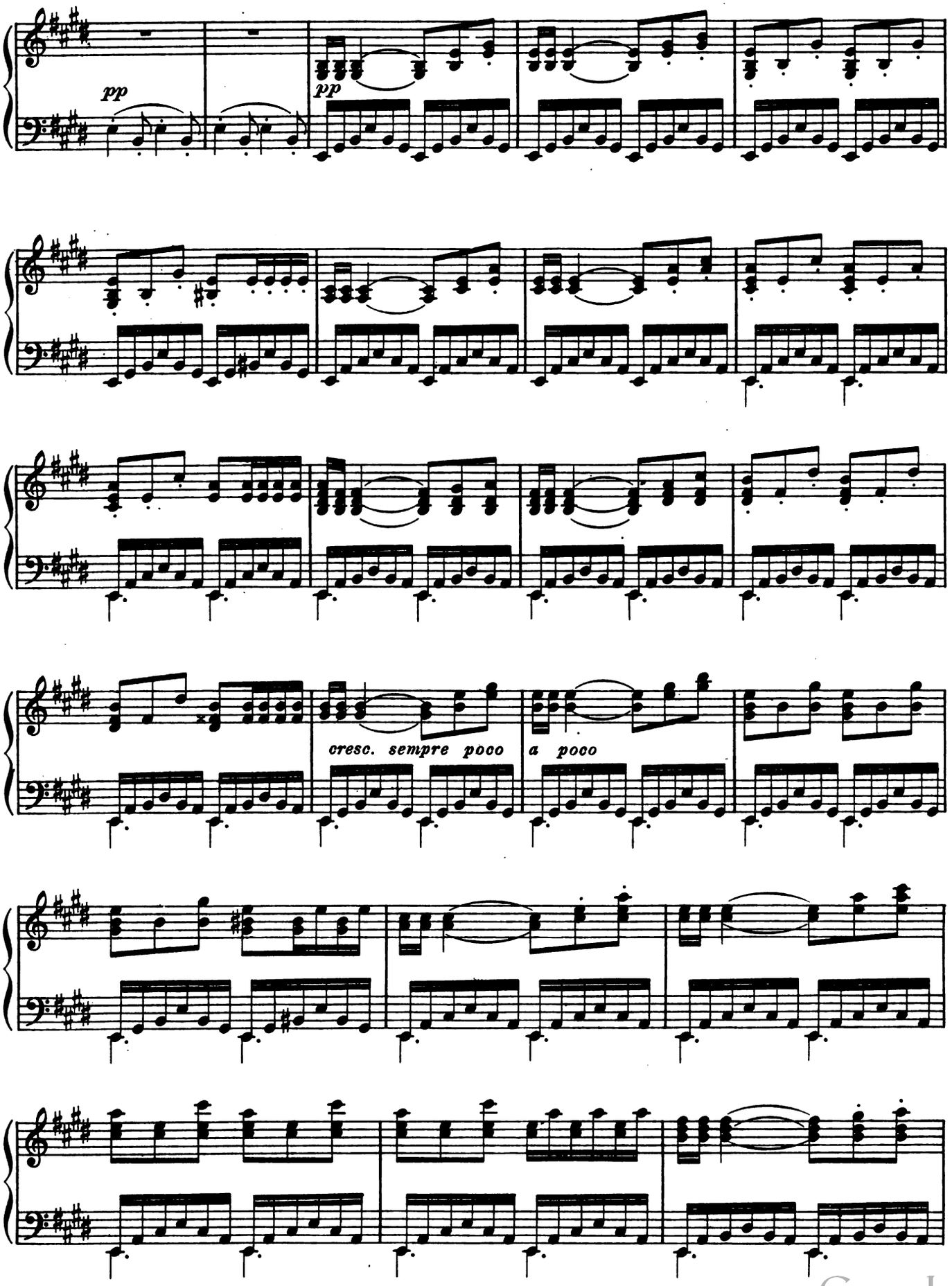

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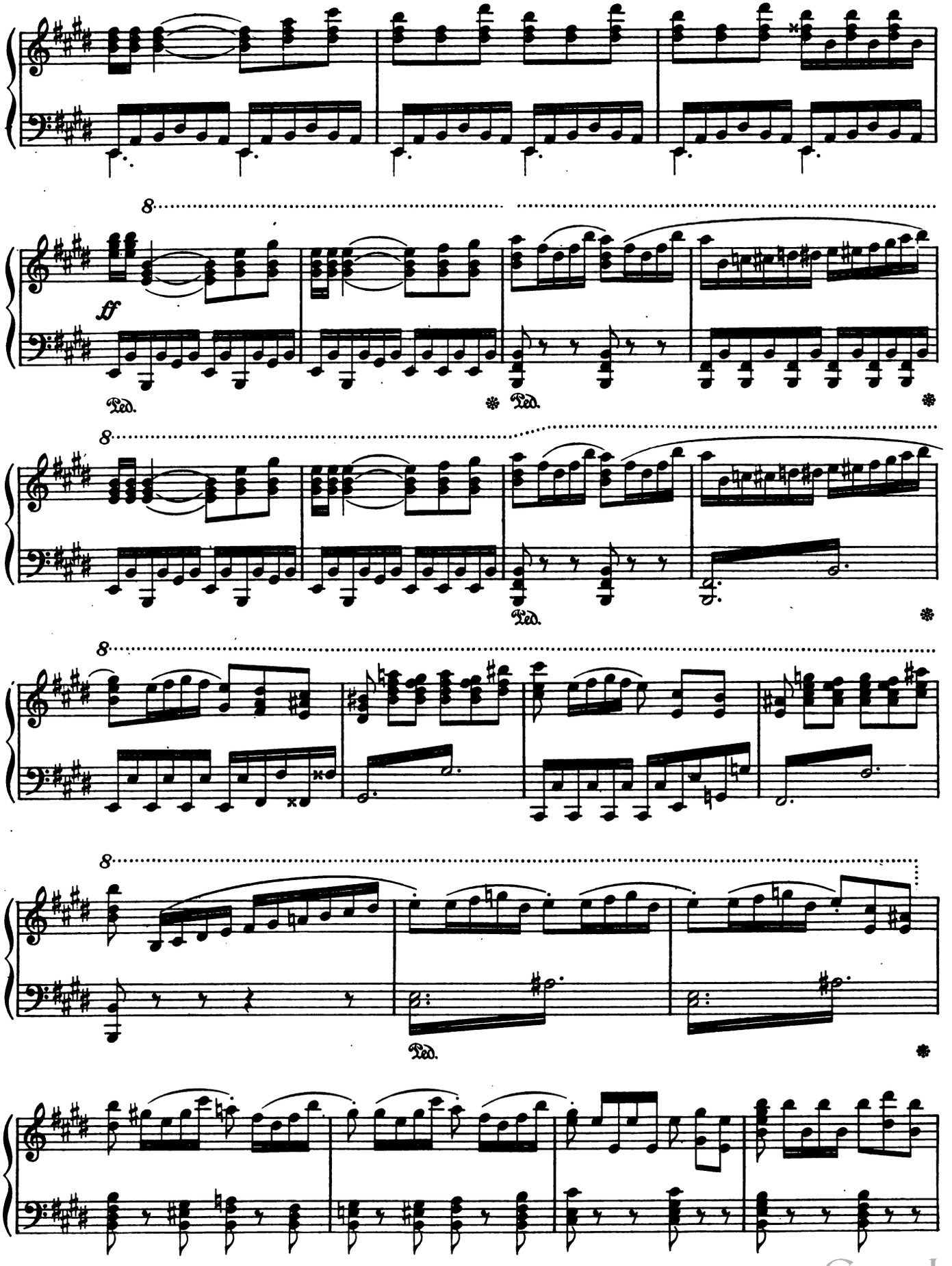

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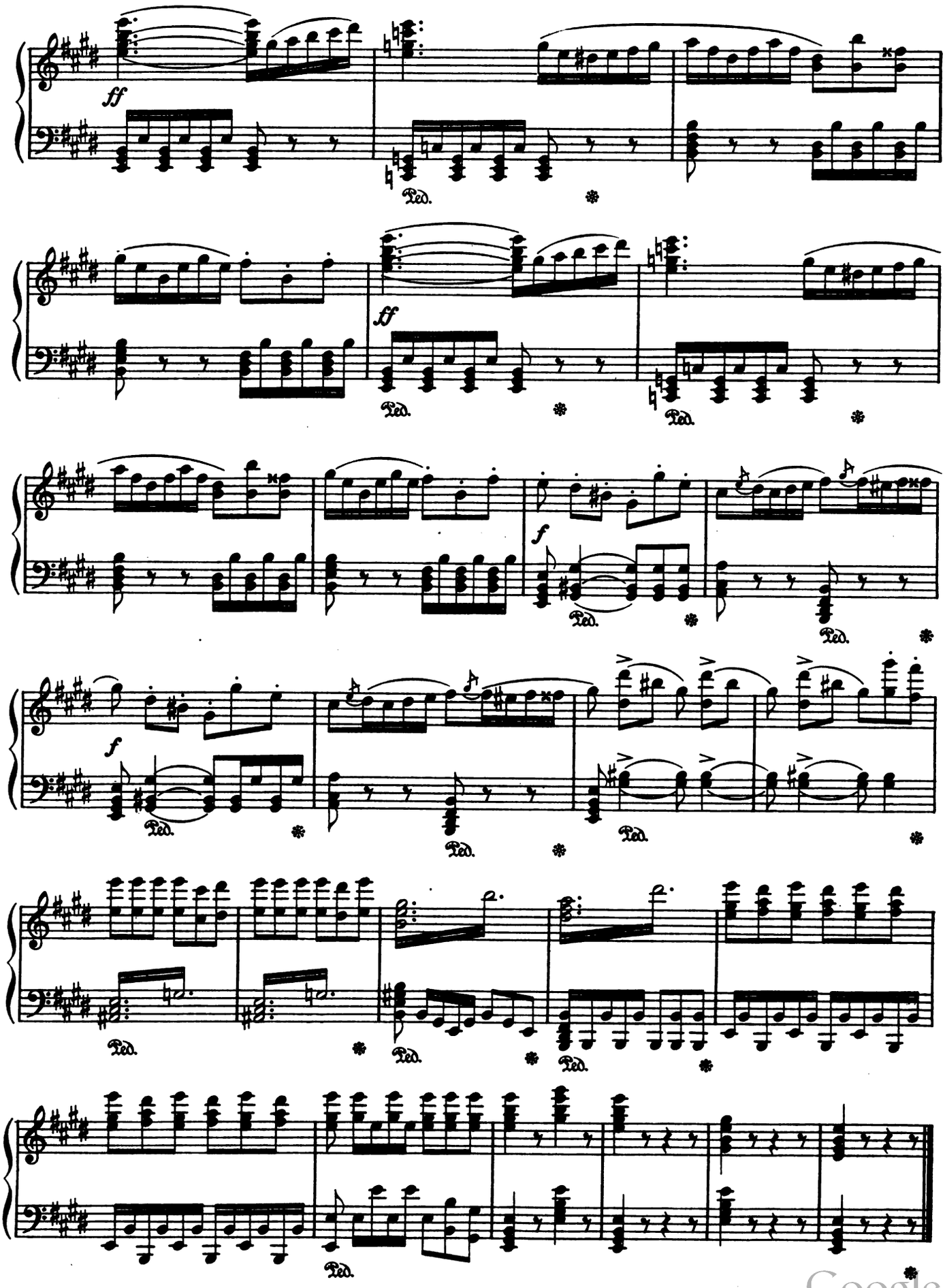

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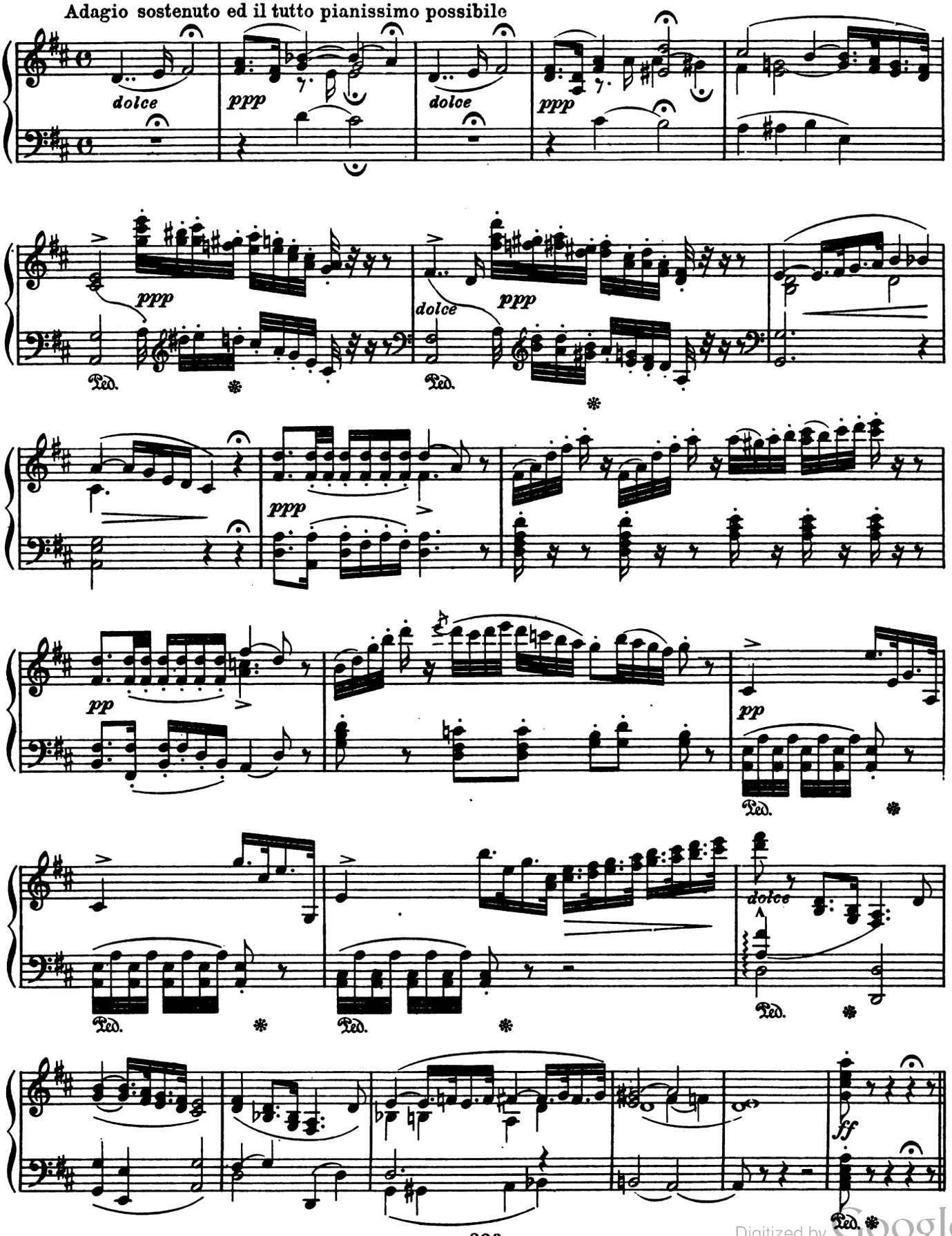
Carl Maria von Weber (1786 - 1826)

Overture to "Oberon"

Adagio sostenuto ed il tutto pianissimo possibile



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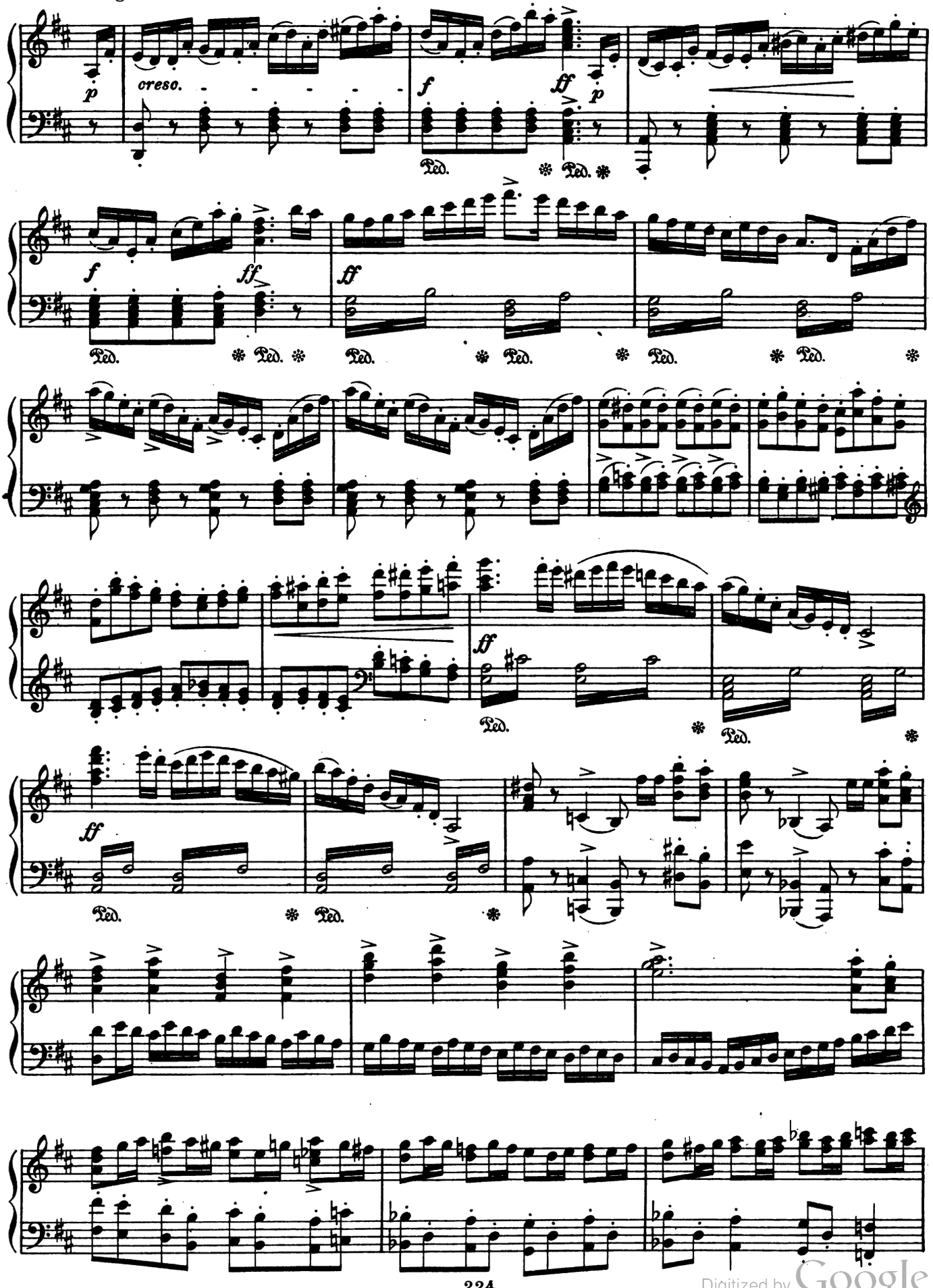
Allegro con fuoco



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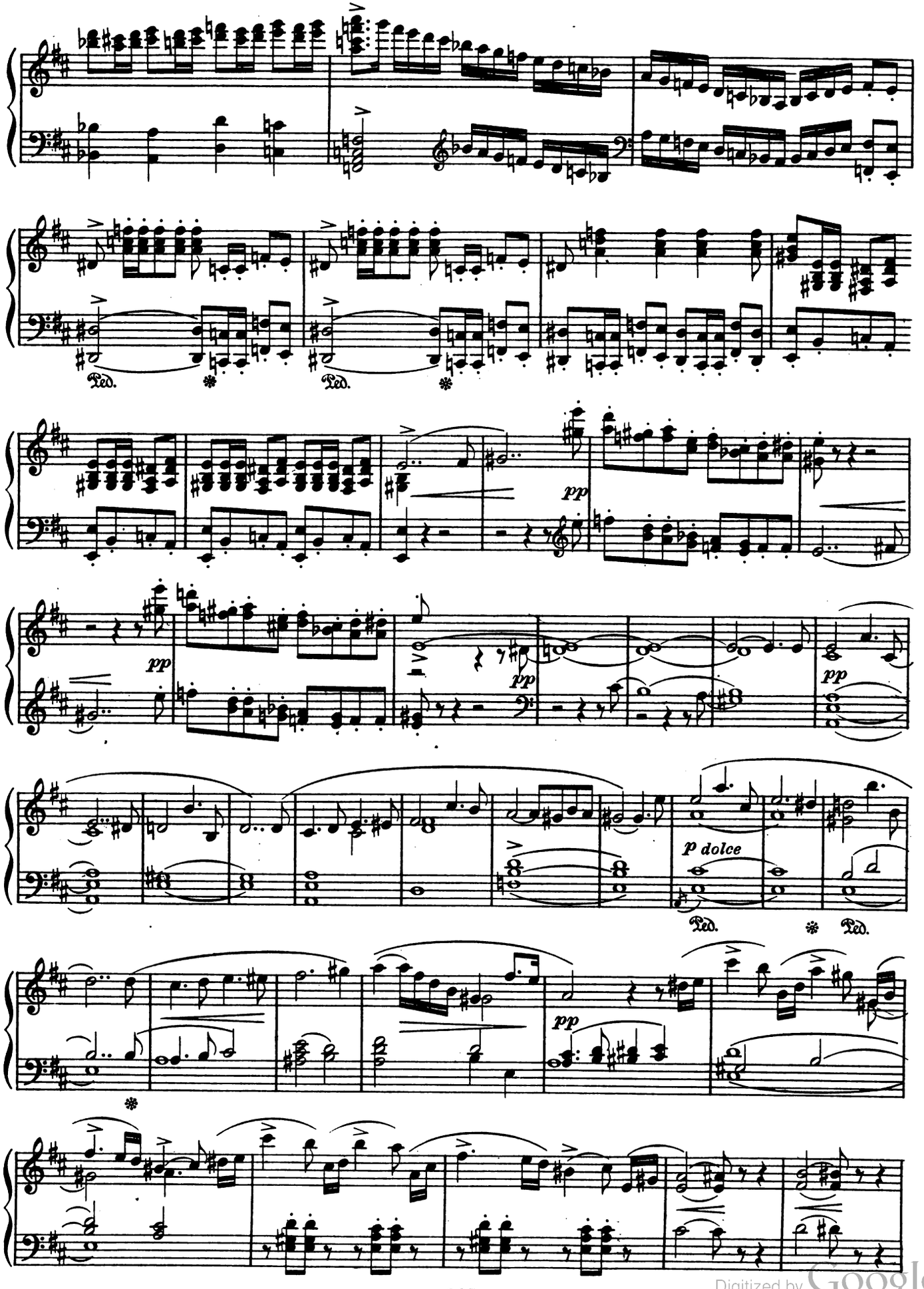

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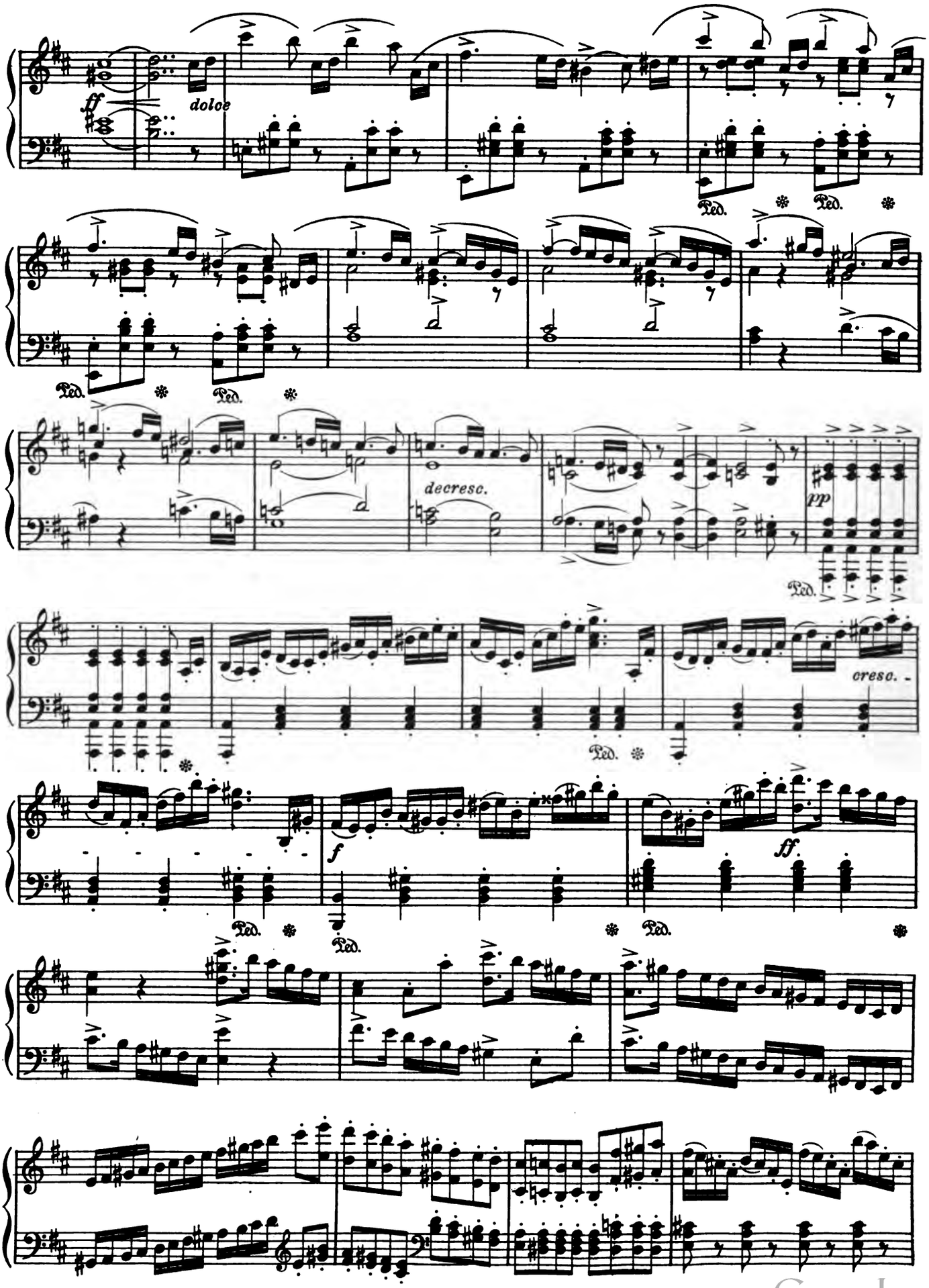

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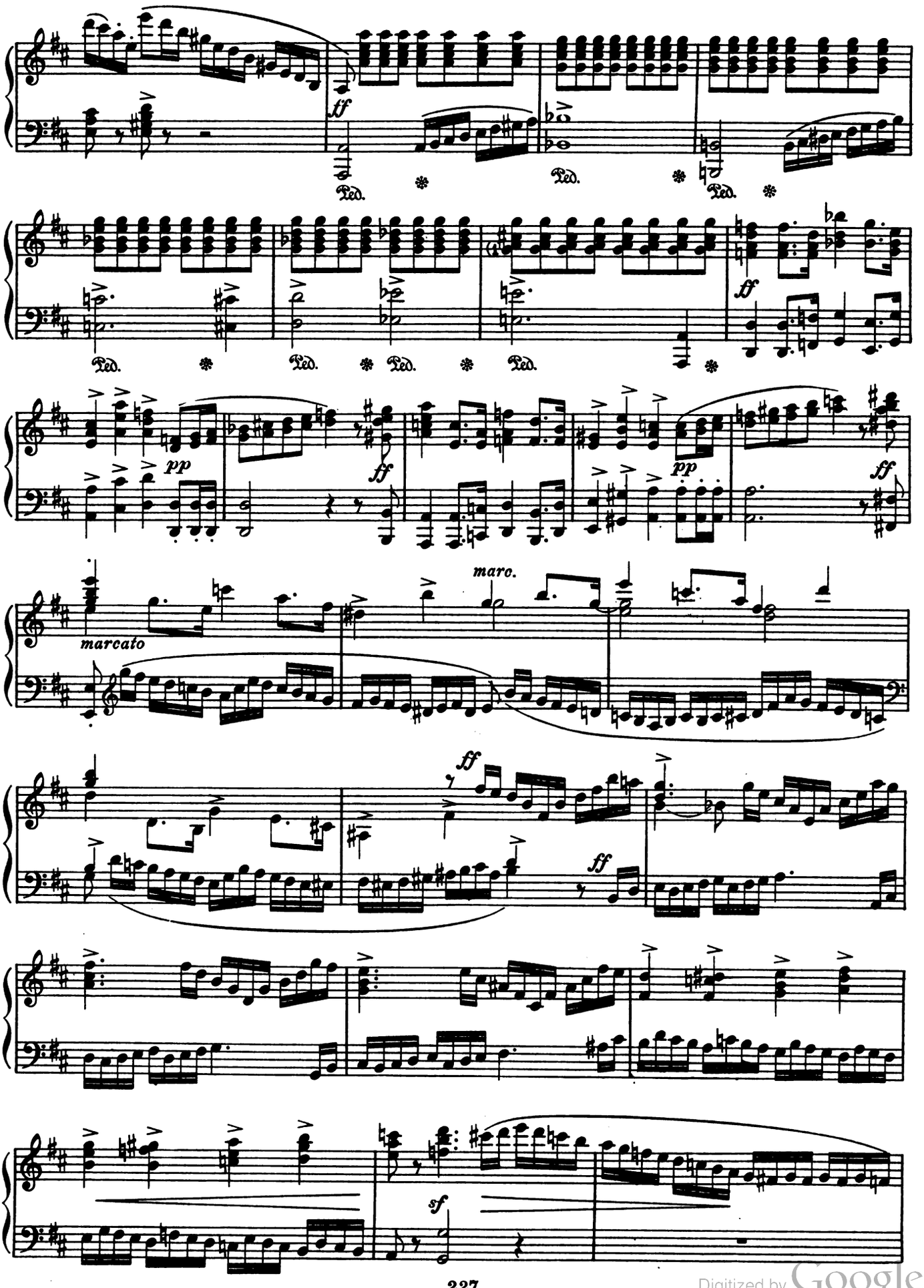

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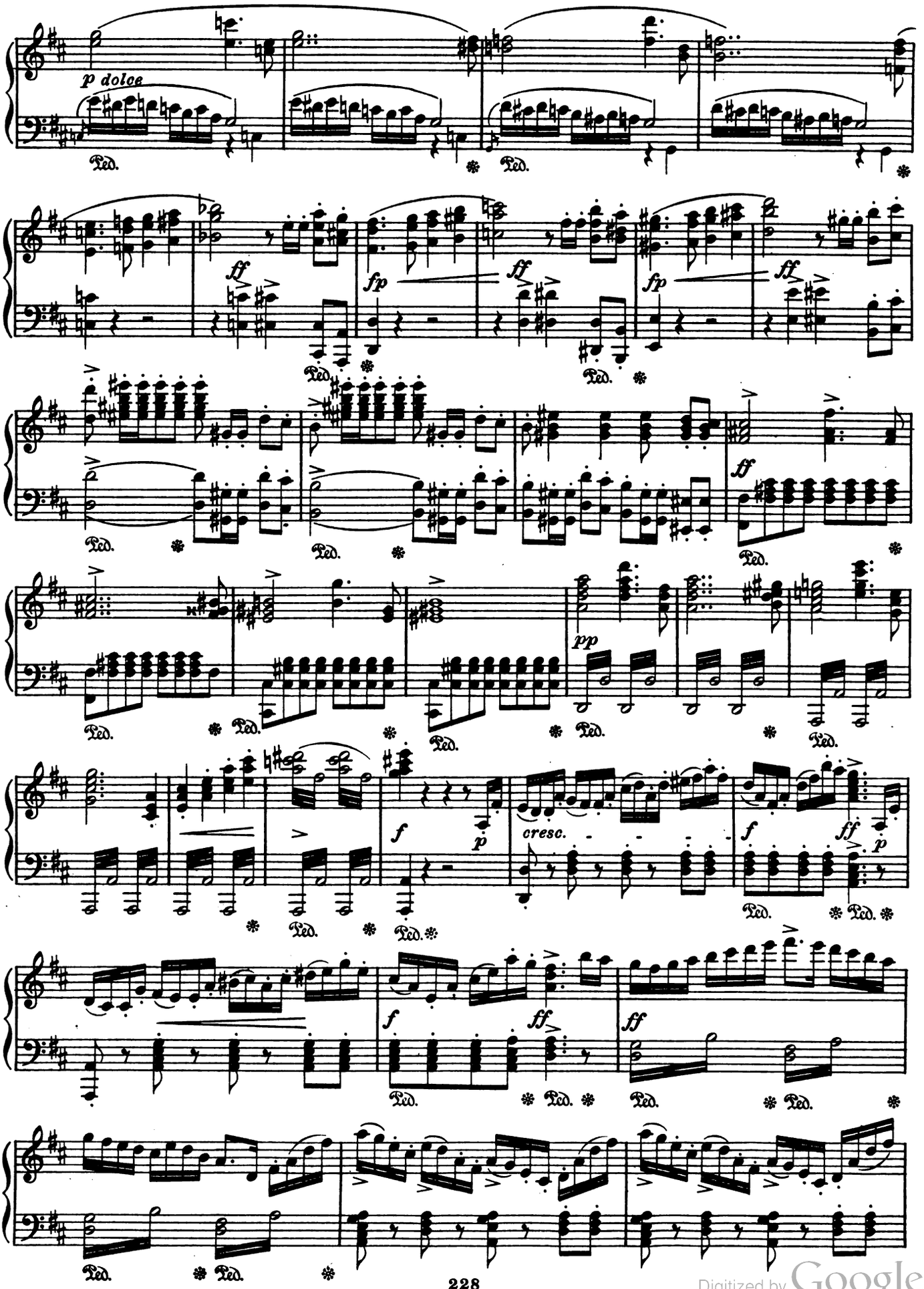

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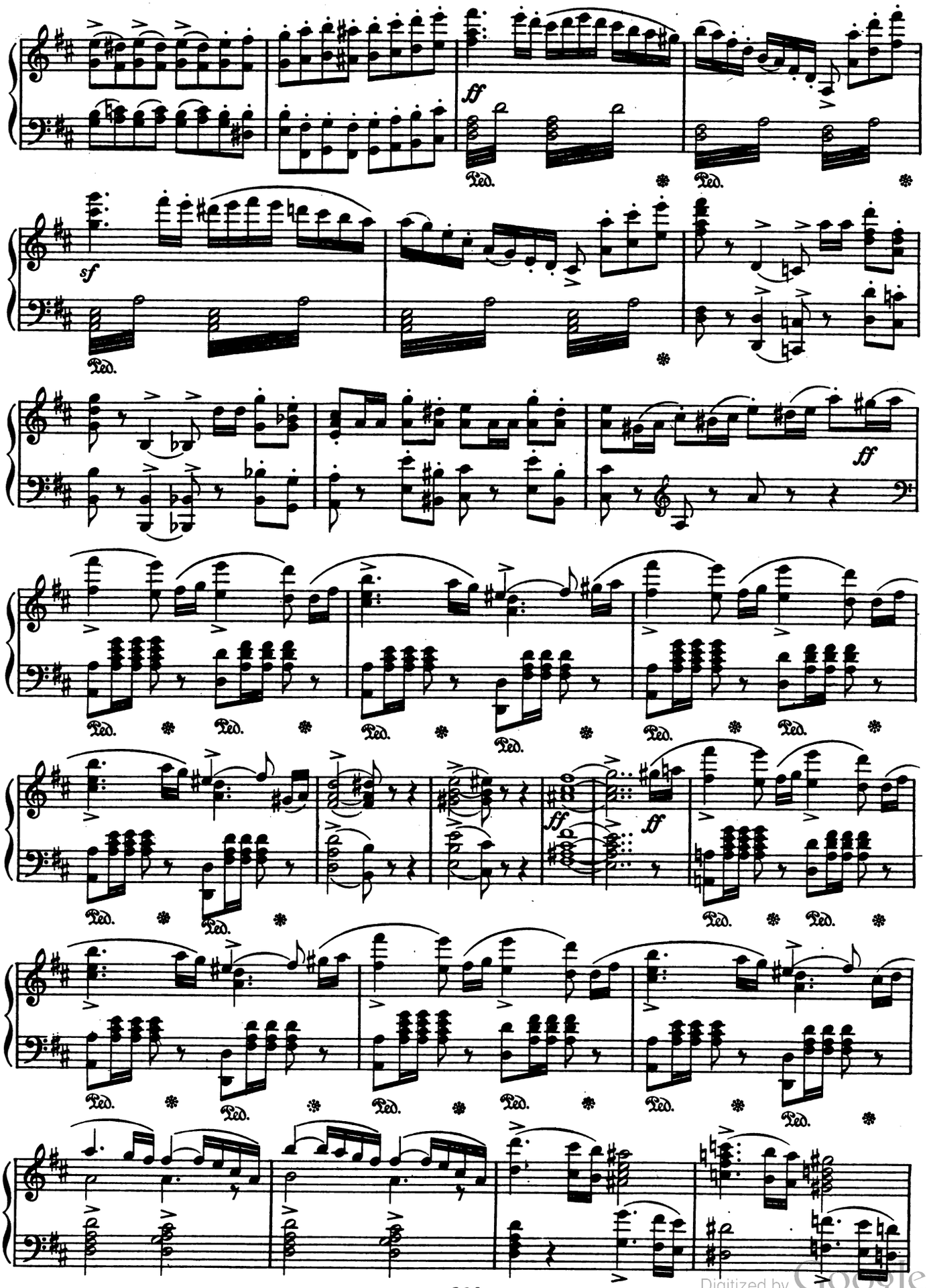

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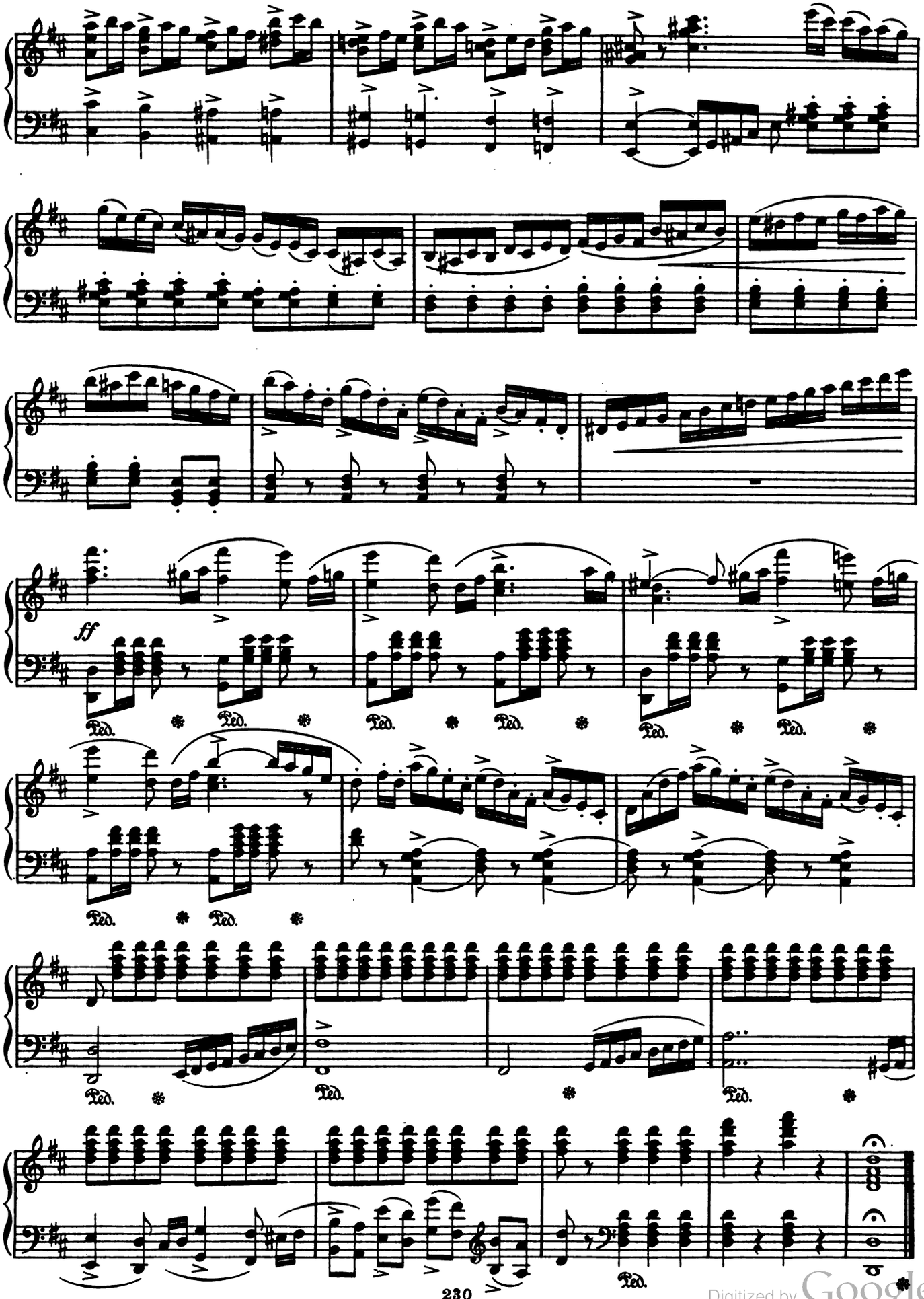

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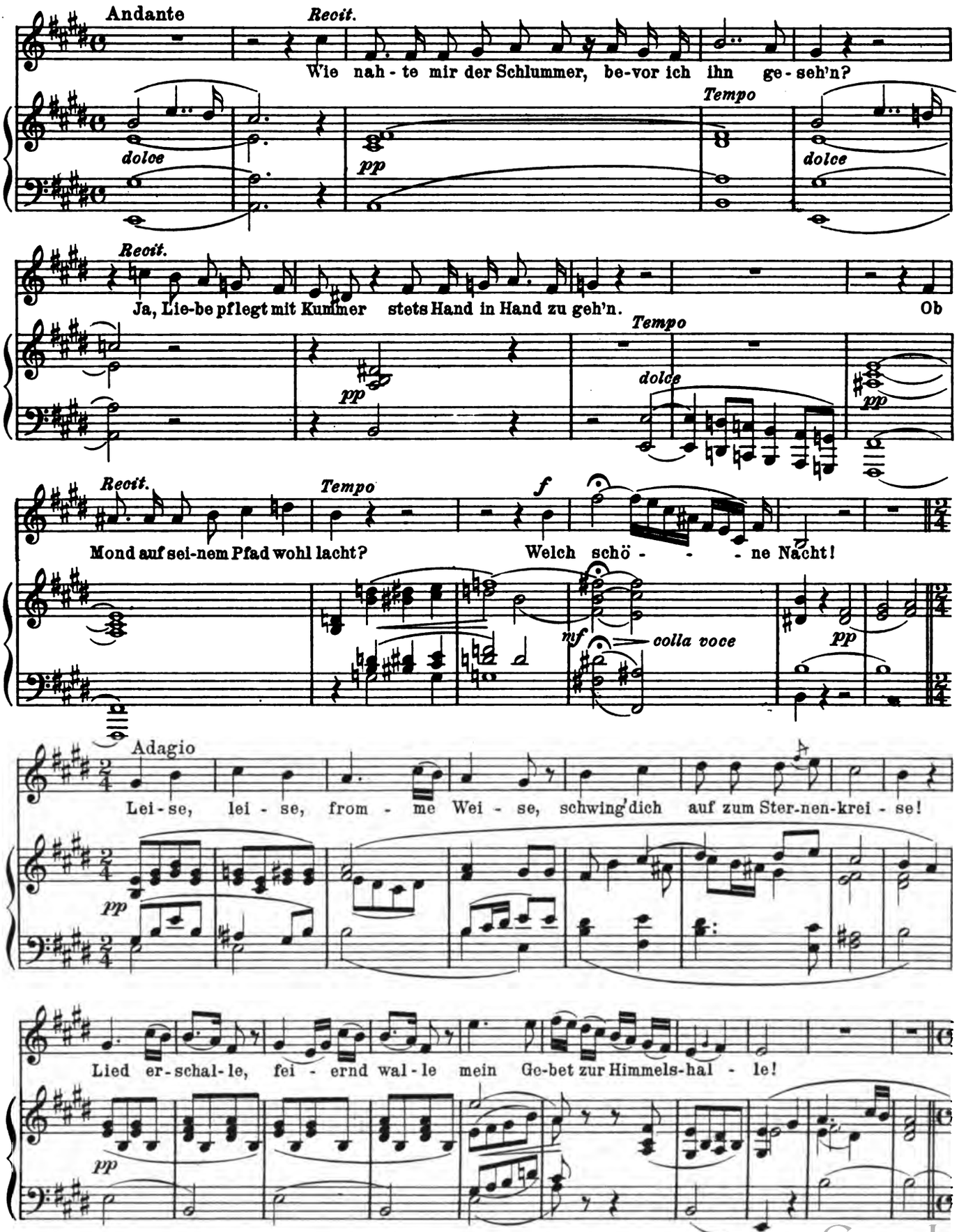
Carl Maria von Weber (1786-1826)

Agathe's Aria from "Der Freischütz"



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Recit.

O wie hell die gold'-nen Ster - ne, mit wie rei - nem Glanz sie glüh'n! nur

dort in der Ber - ge Fer-ne scheint ein Wet - ter auf - zu - zieh'n, dort am Wald auch schwebt ein

Adagio

Heer dunkler Wol-ken dumpf und schwer. Zu dir wen - de ich die

pp *pp*

Hän - de, Herr ohn' An-fang und ohn' En - de. Vor Ge - fah - ren uns zu

wah - ren, sen - de dei - ne En-gel - schaa - ren!

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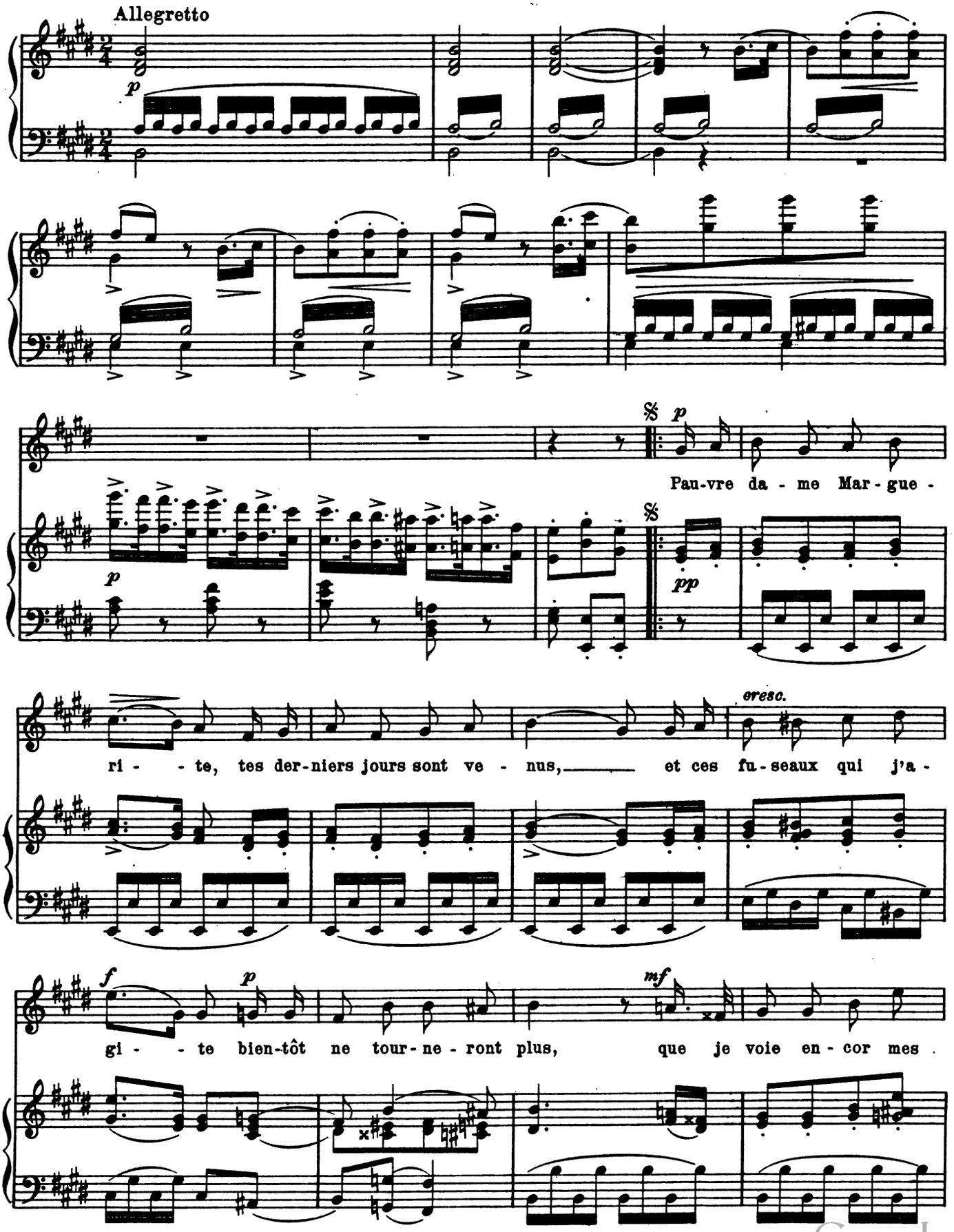
François Adrien Boieldieu (1775 - 1834)

Romanza from "La Dame Blanche"



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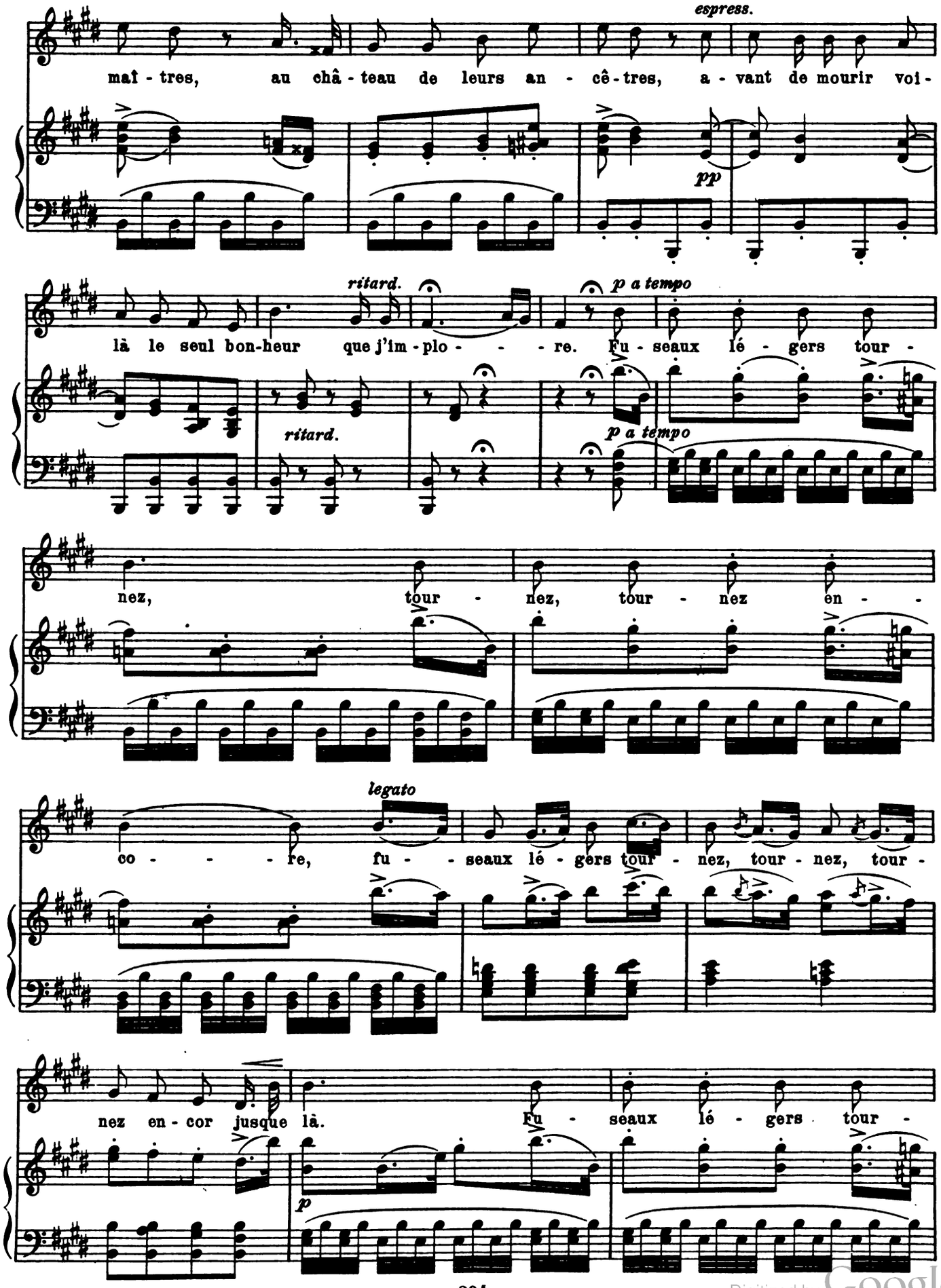

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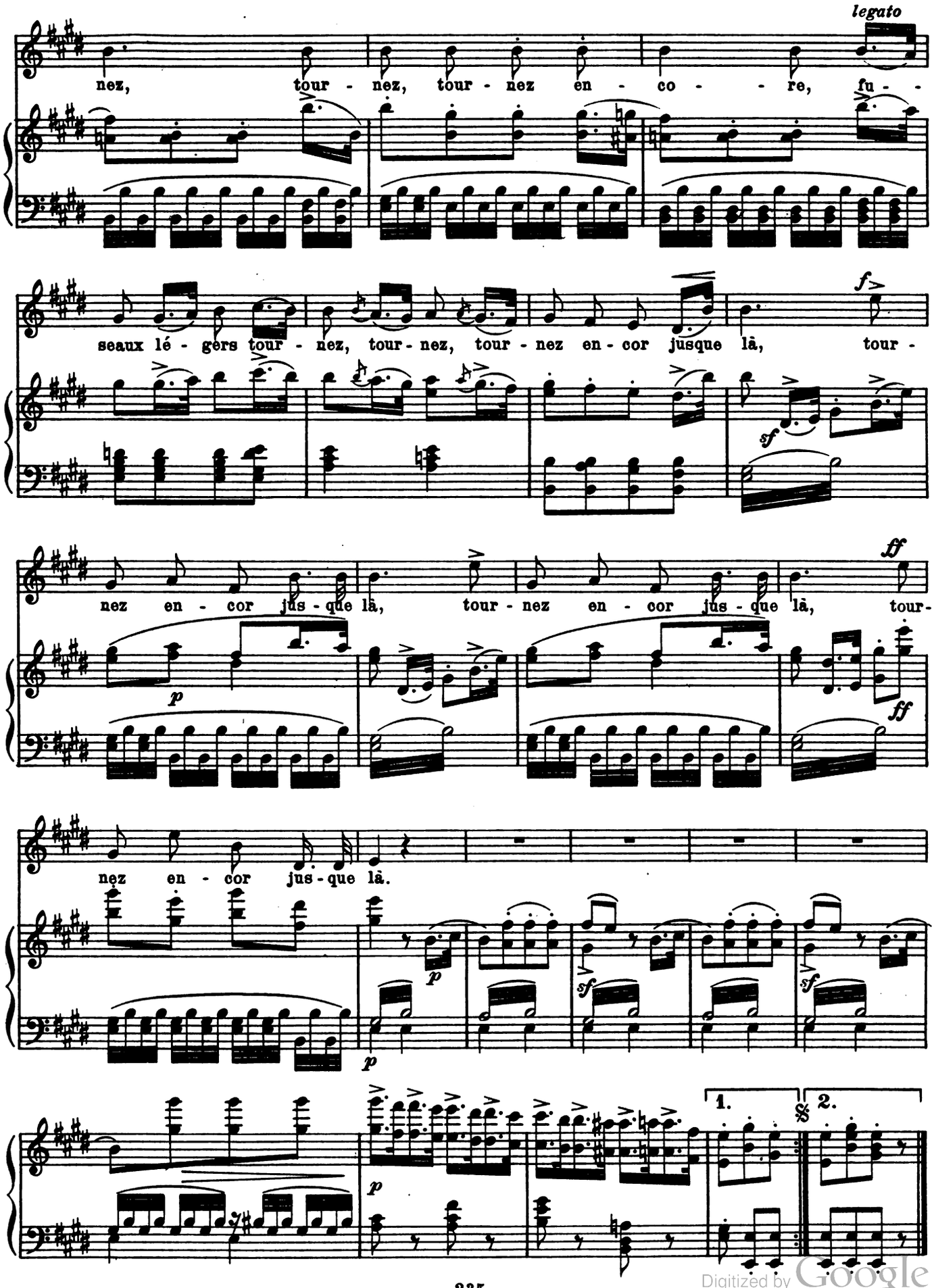

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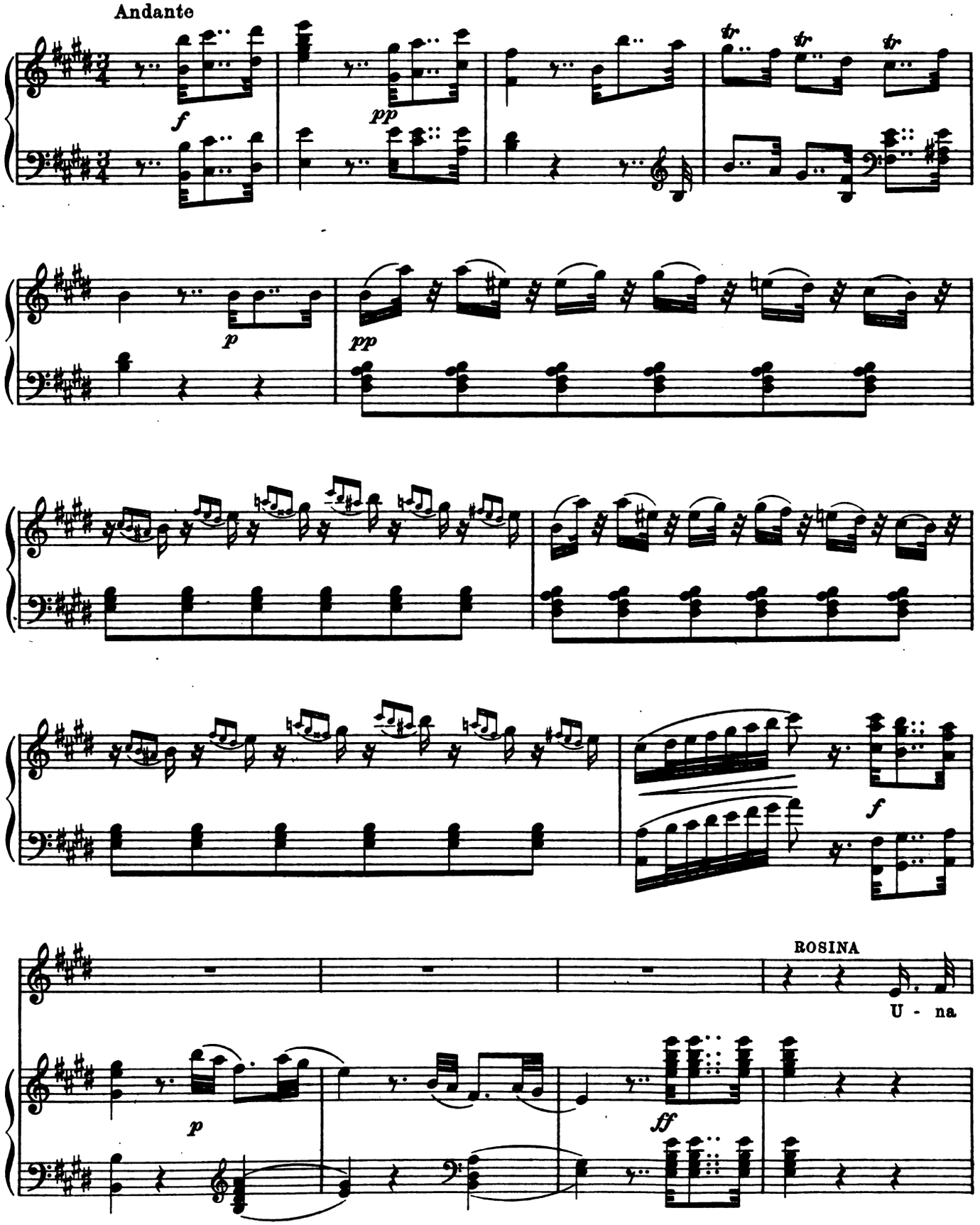
Gioacchino Rossini (1792 - 1868)

Cavatina from "Il Barbiere di Siviglia"



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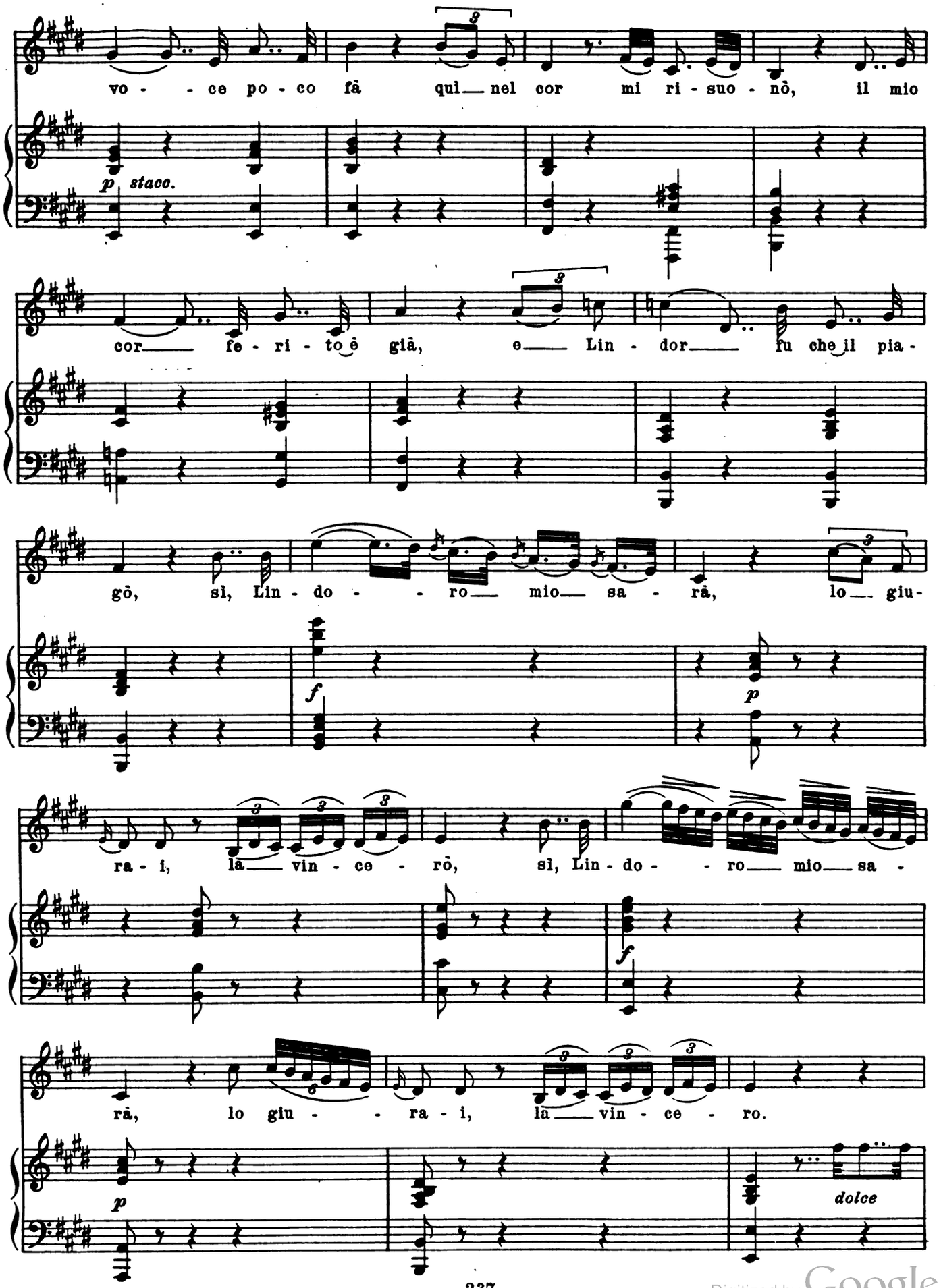

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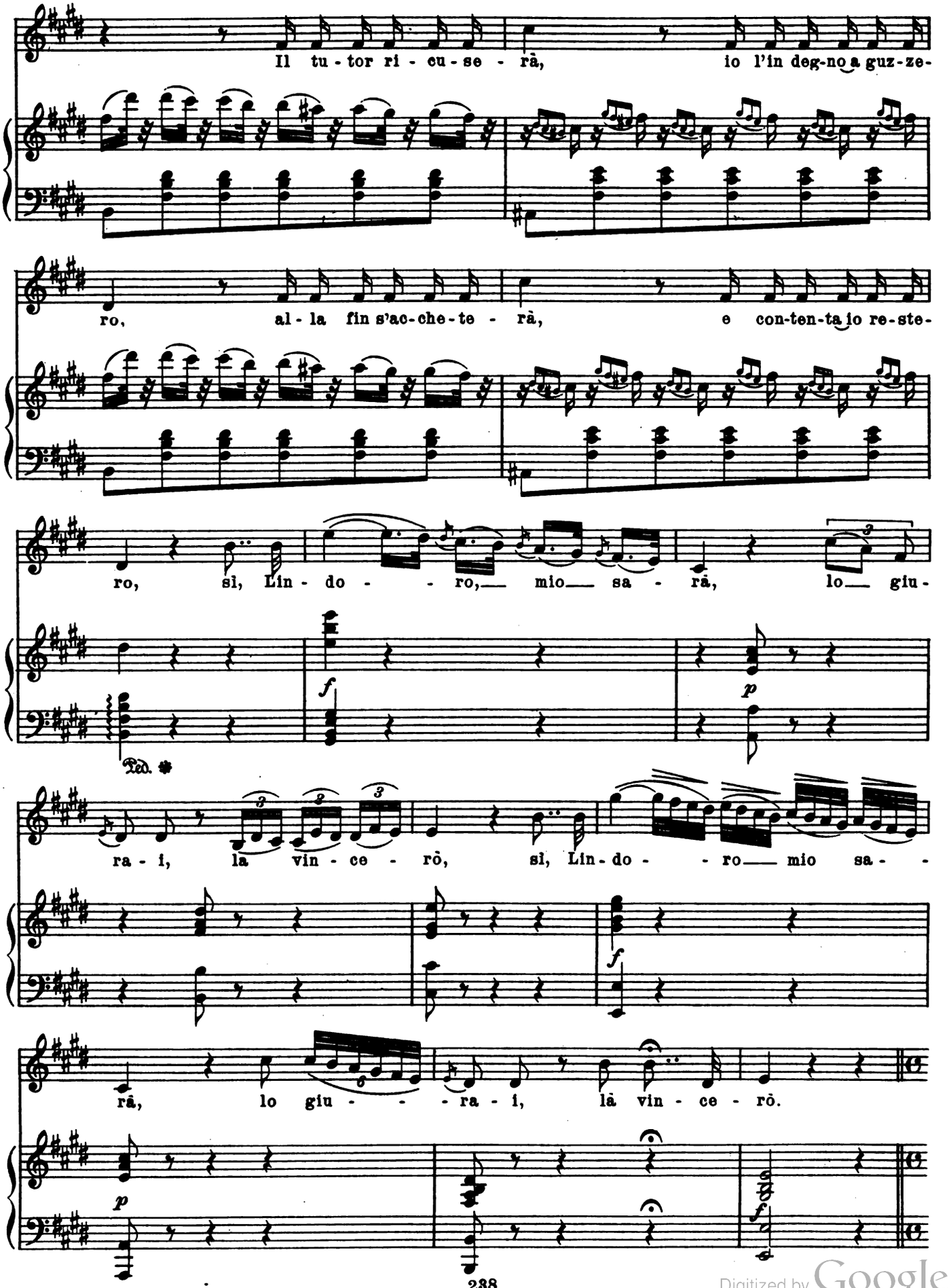

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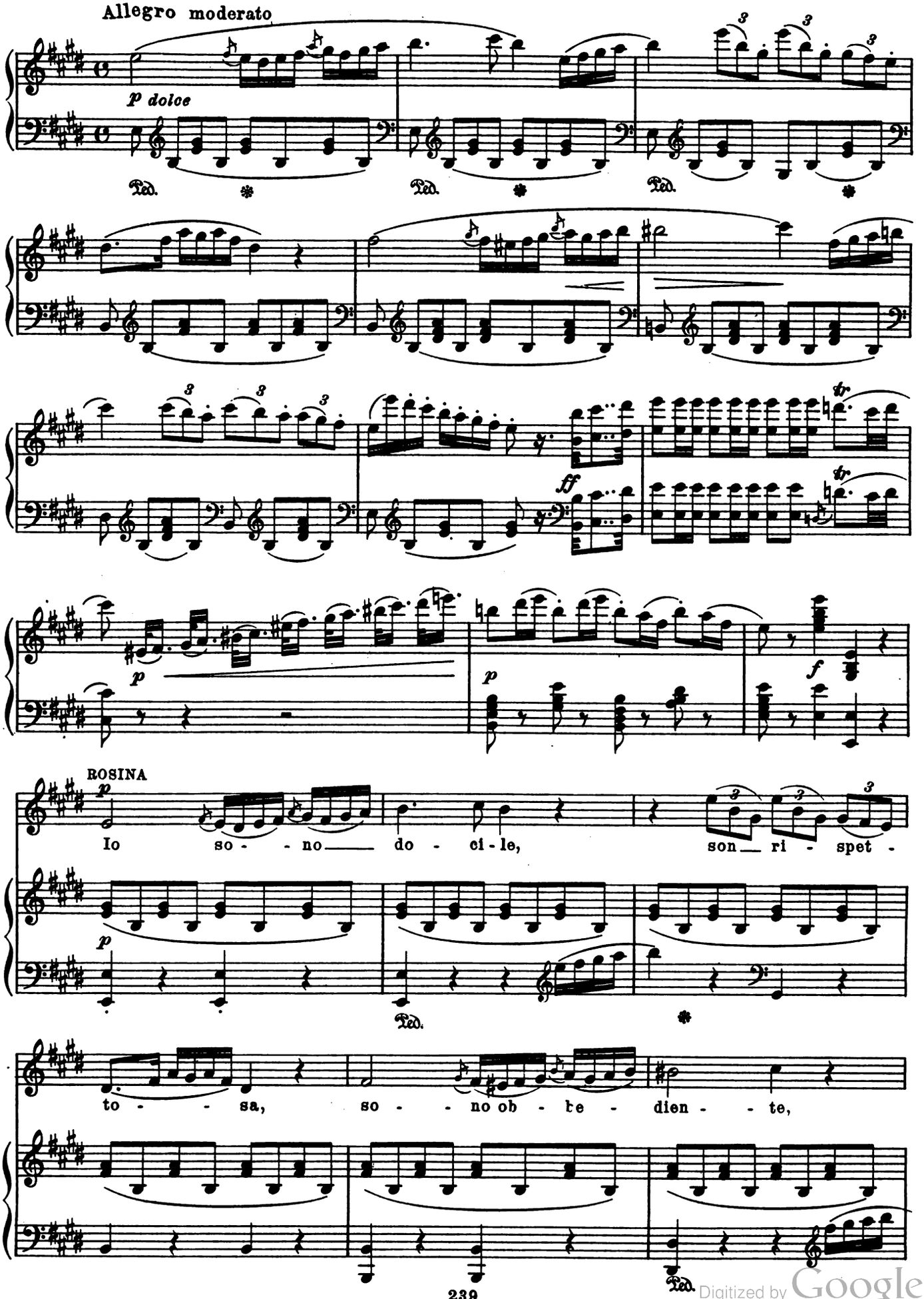

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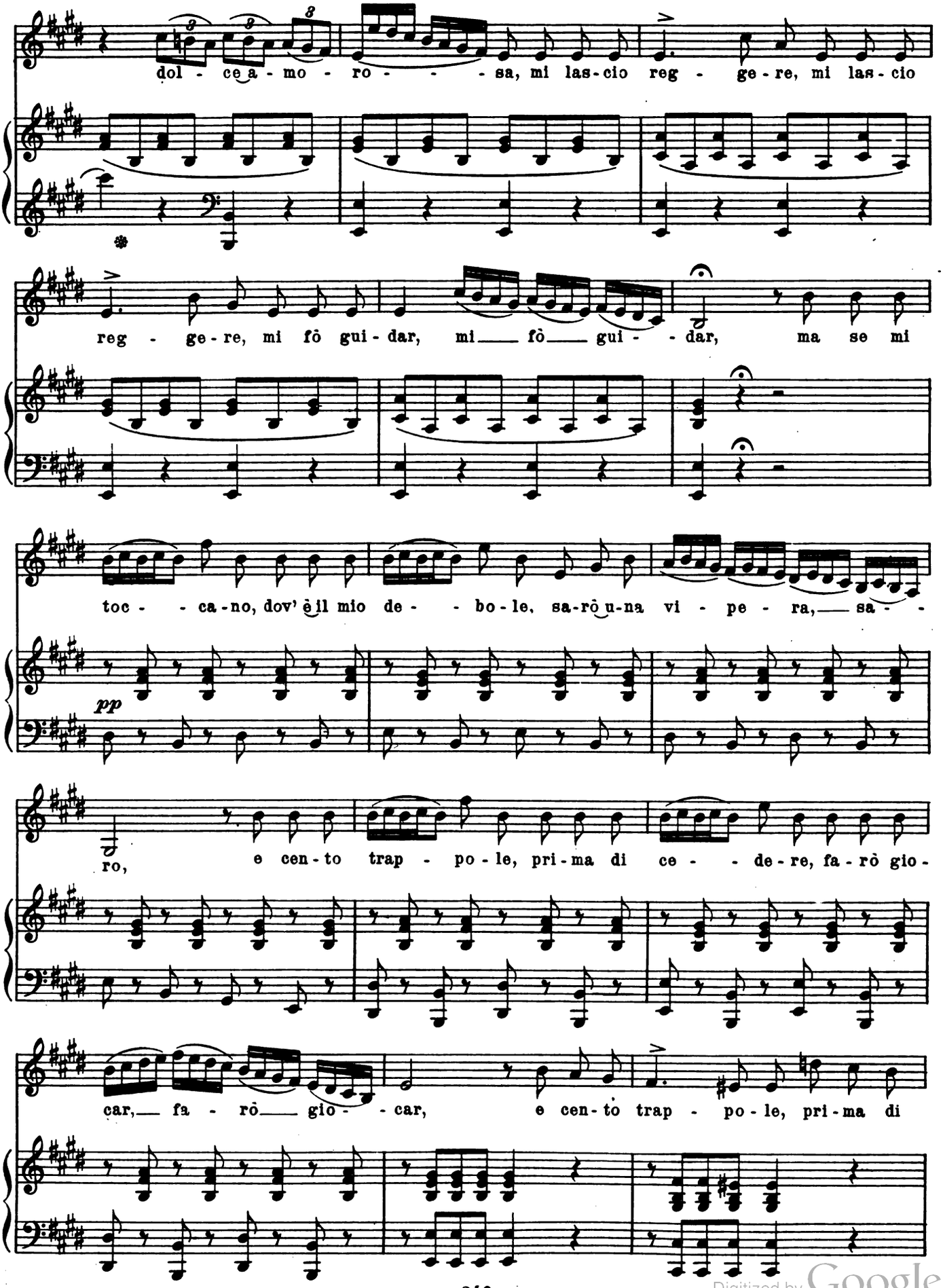

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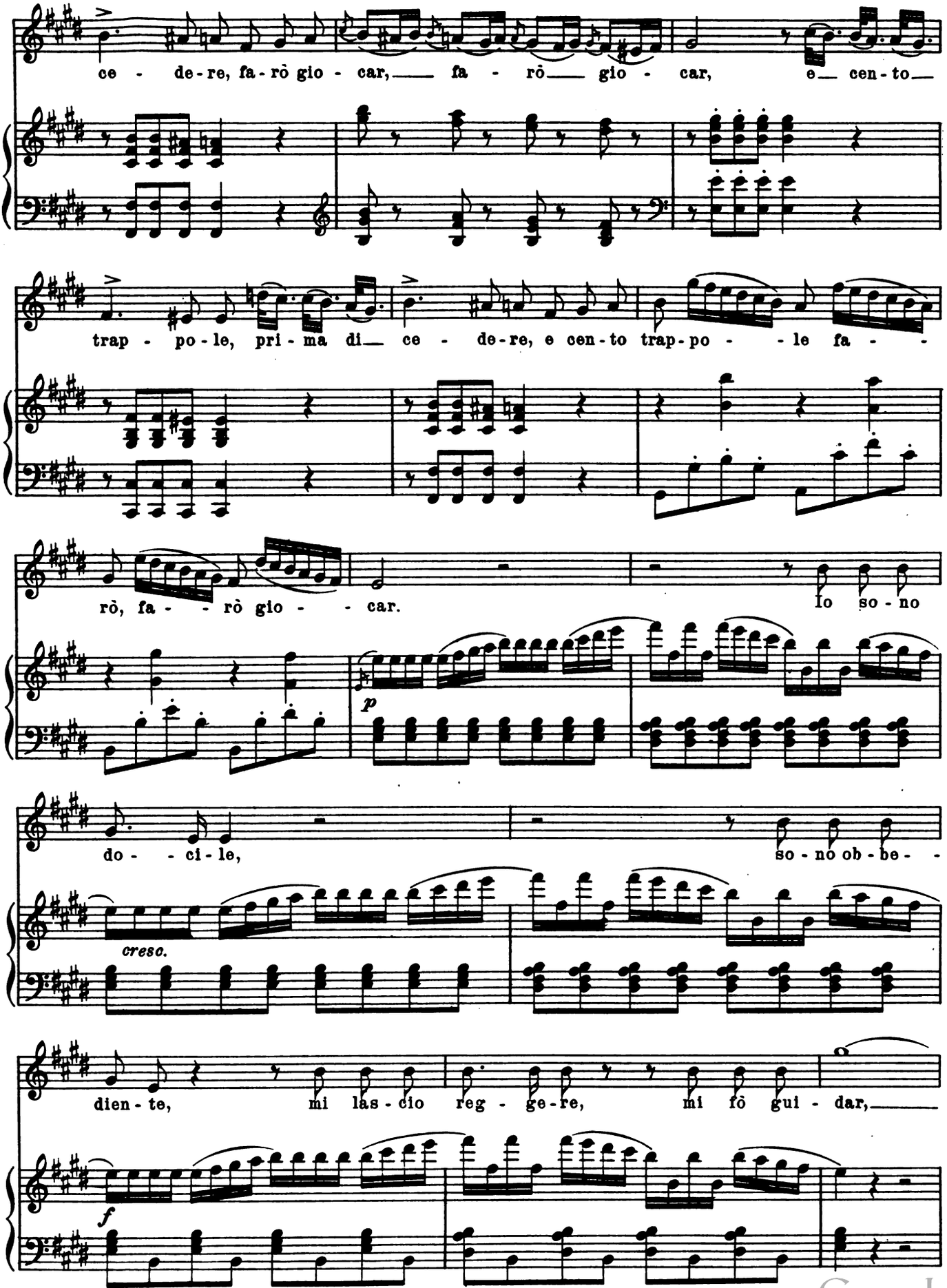

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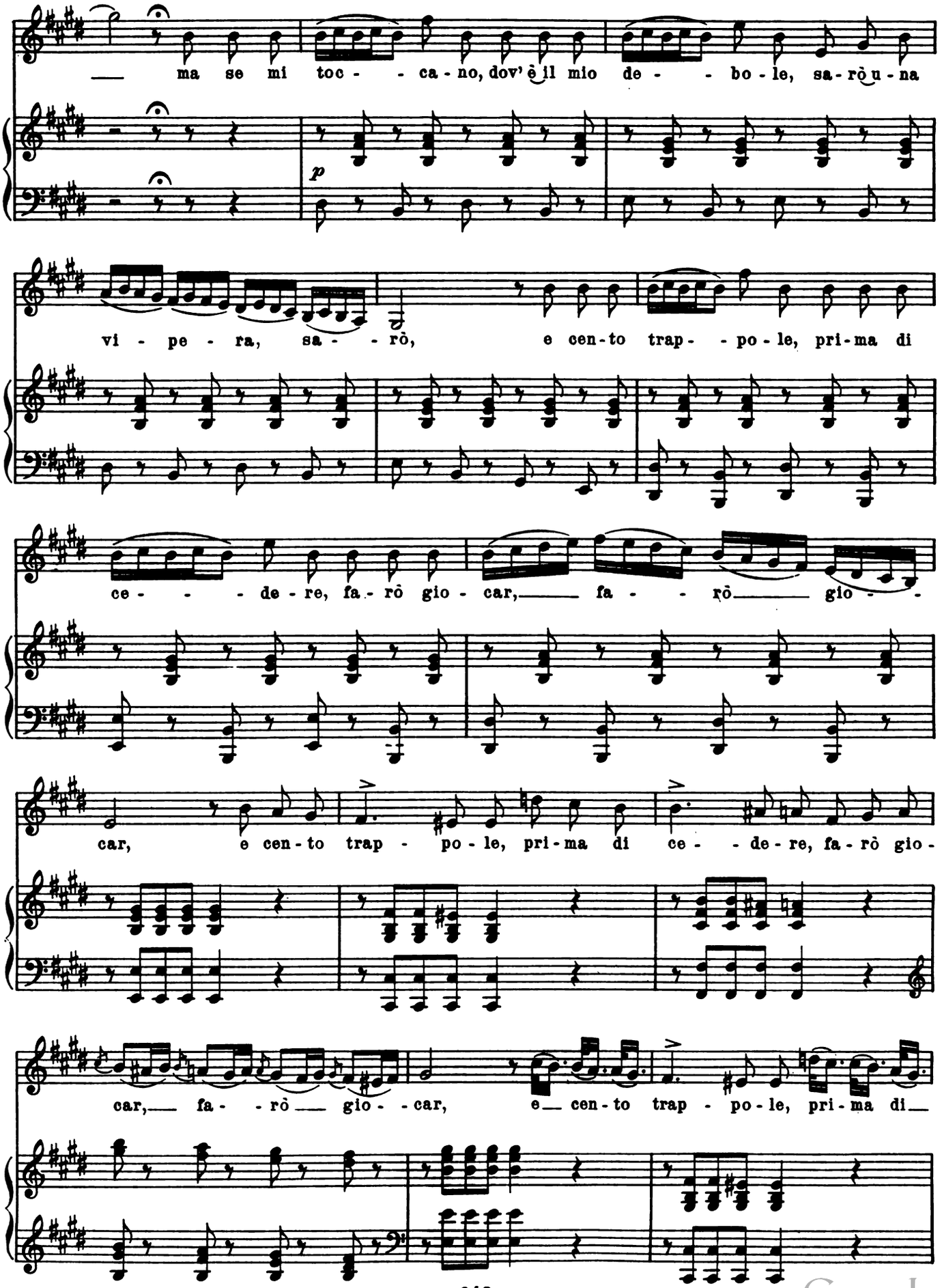

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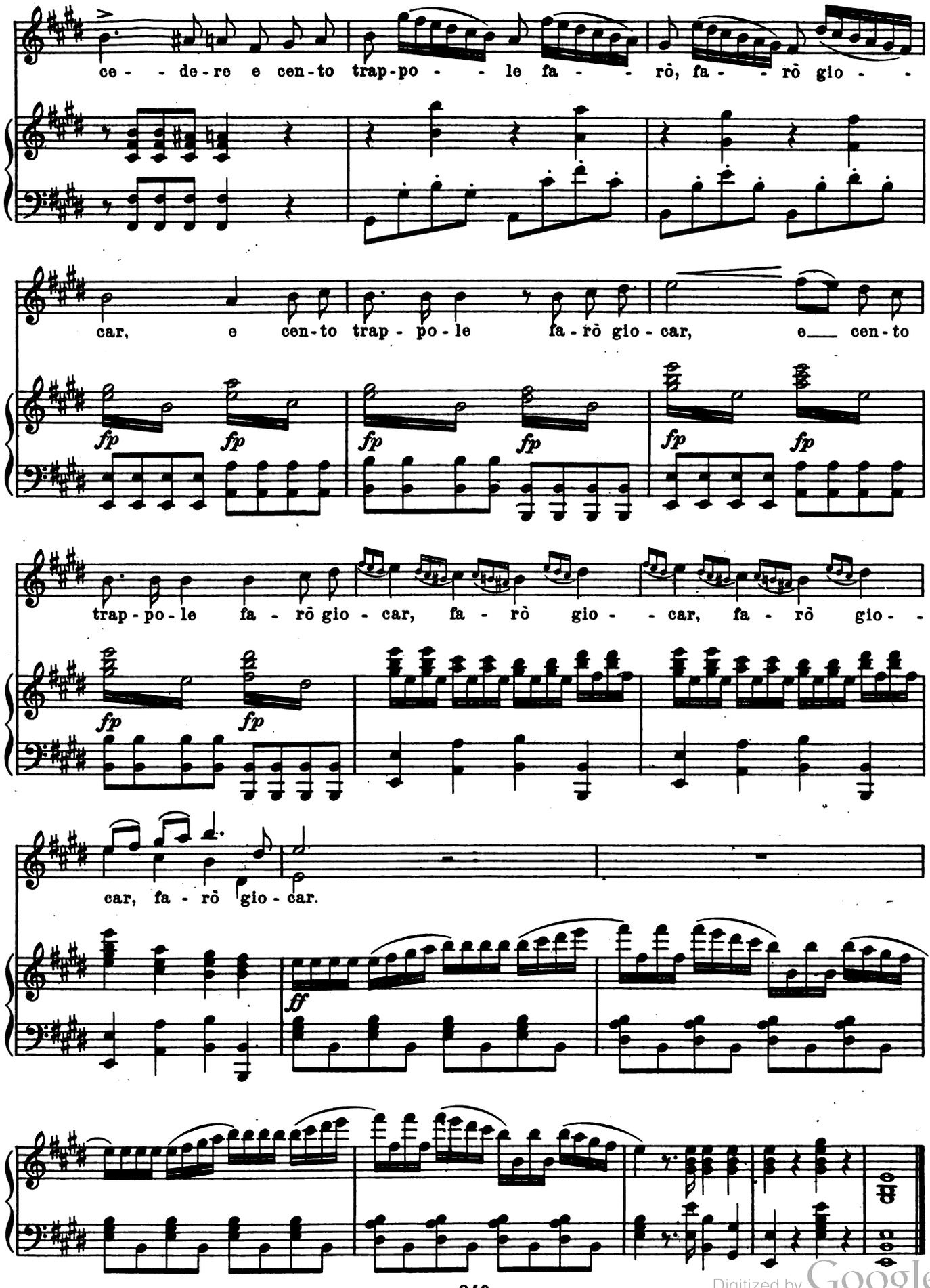

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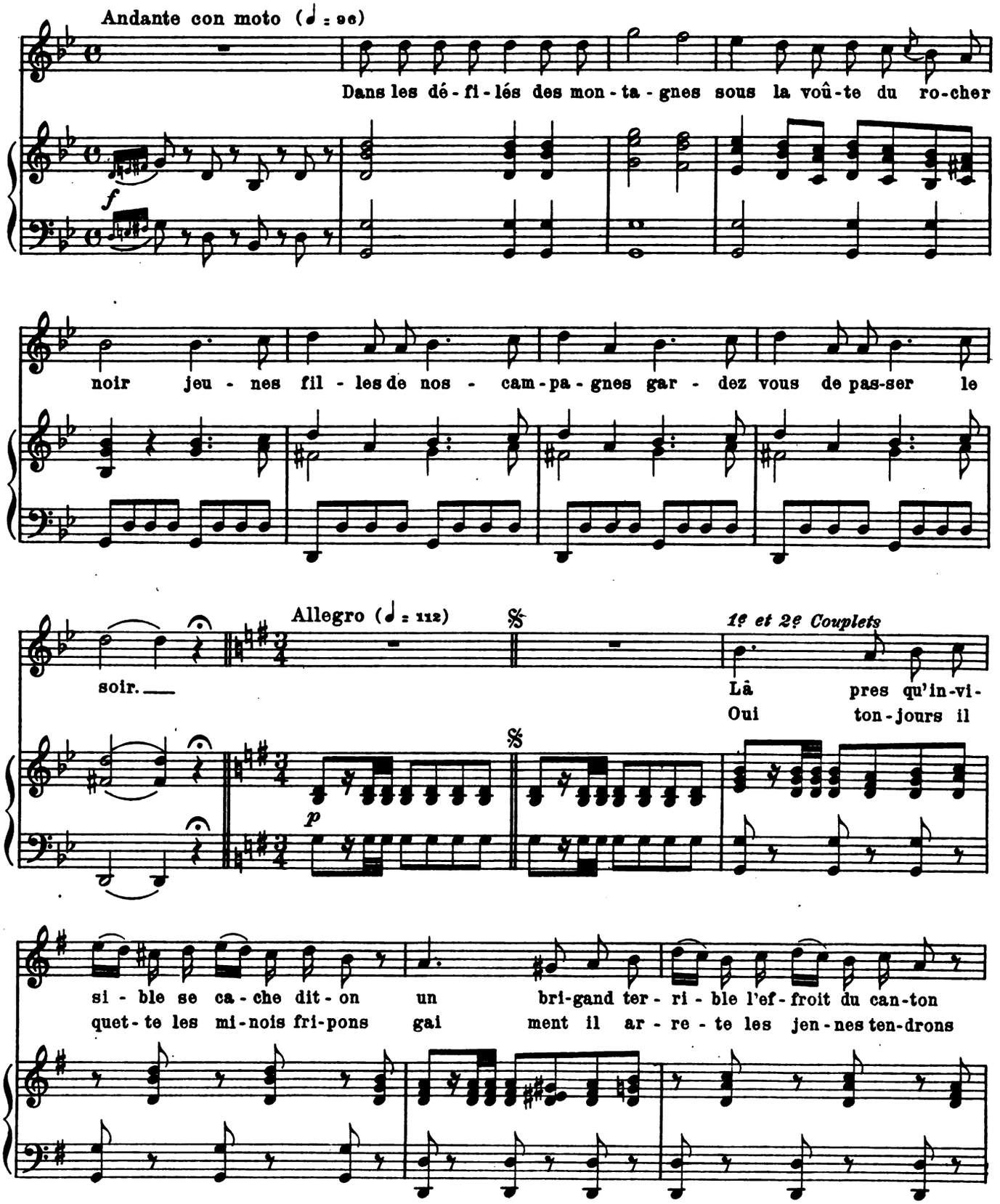
Daniel François Esprit Auber (1782-1871)

Air: "Dans les Défilés des Montagnes" Bolero from "Les Diamants de la Couronne"



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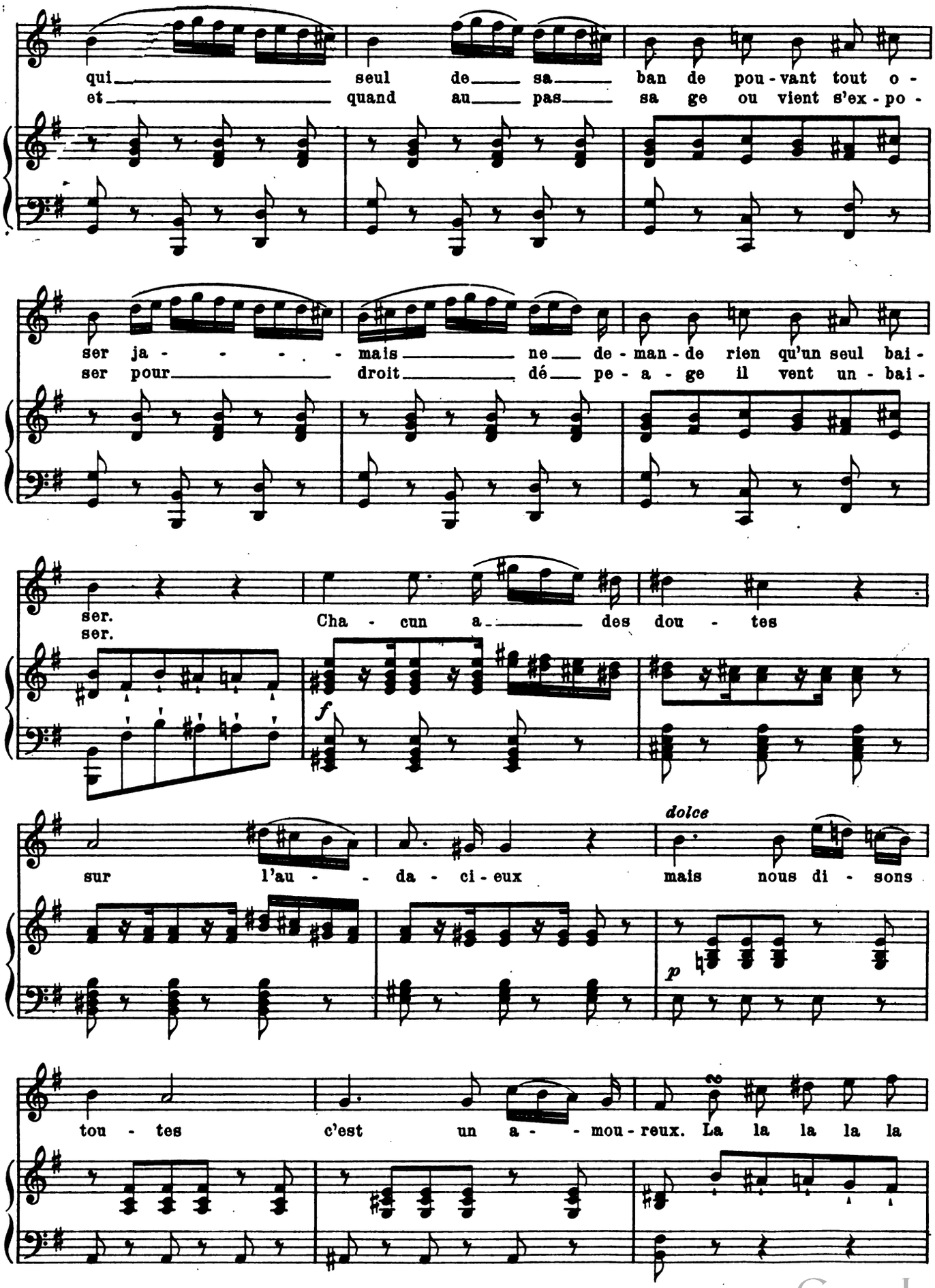

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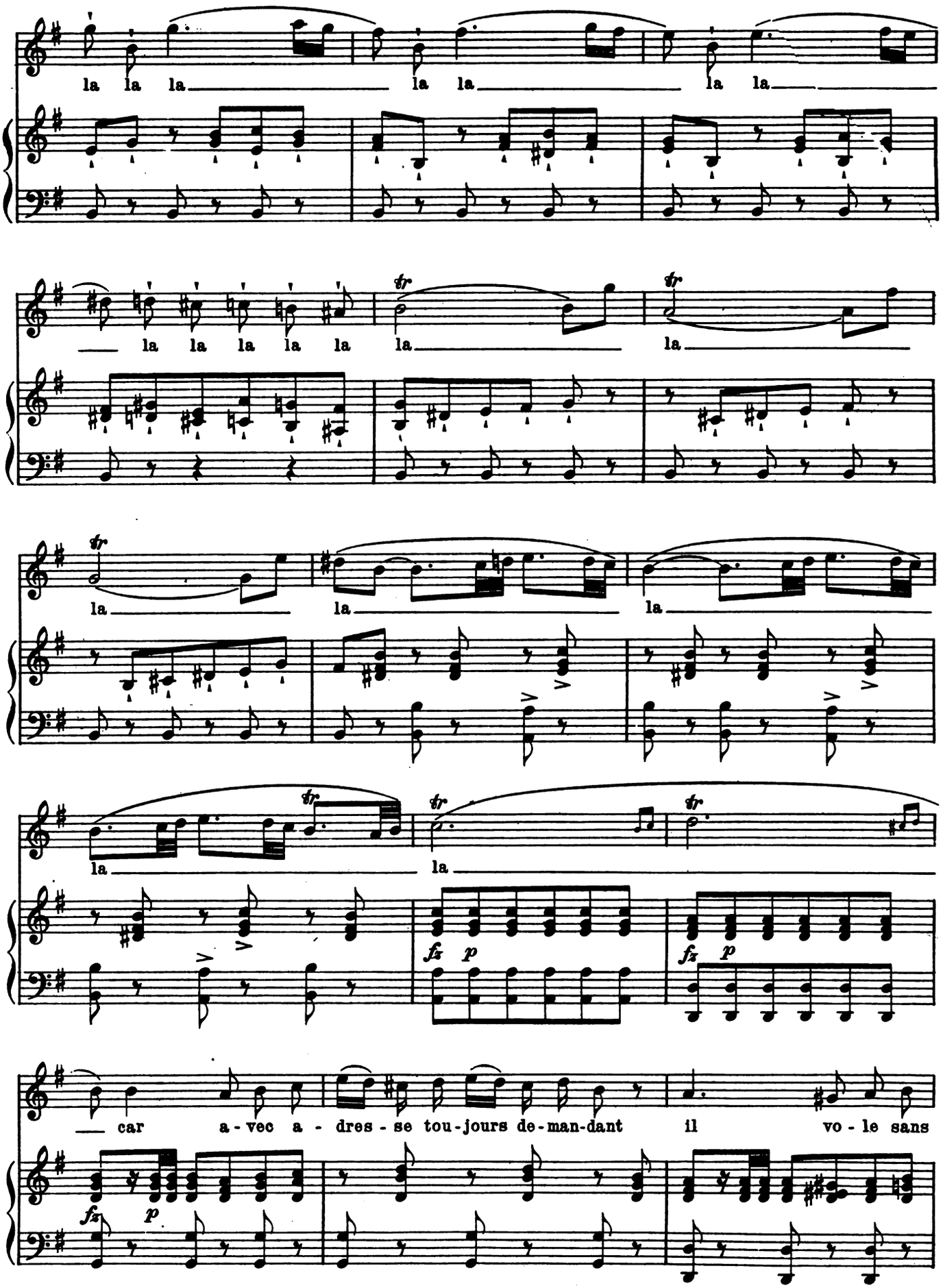

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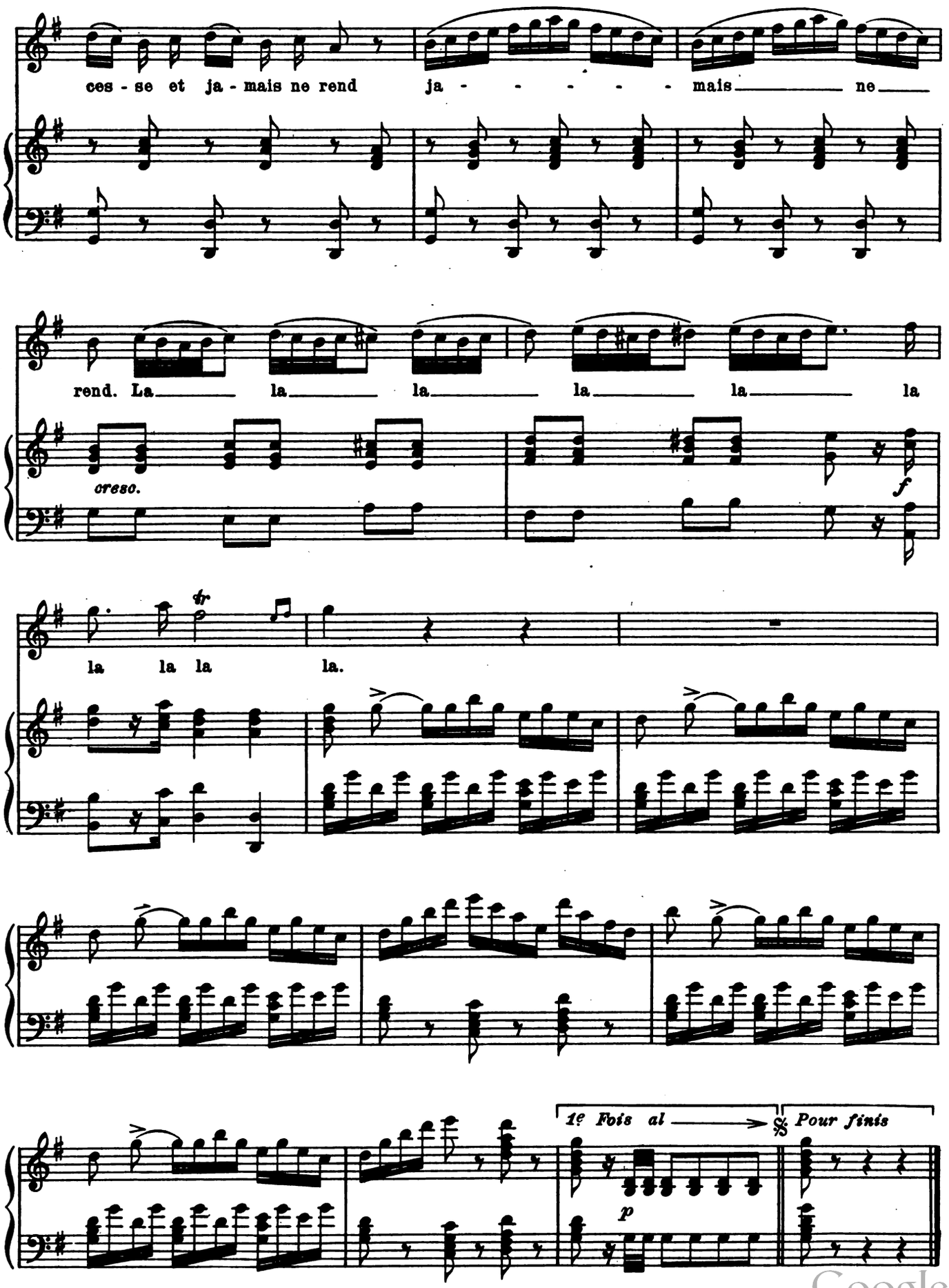

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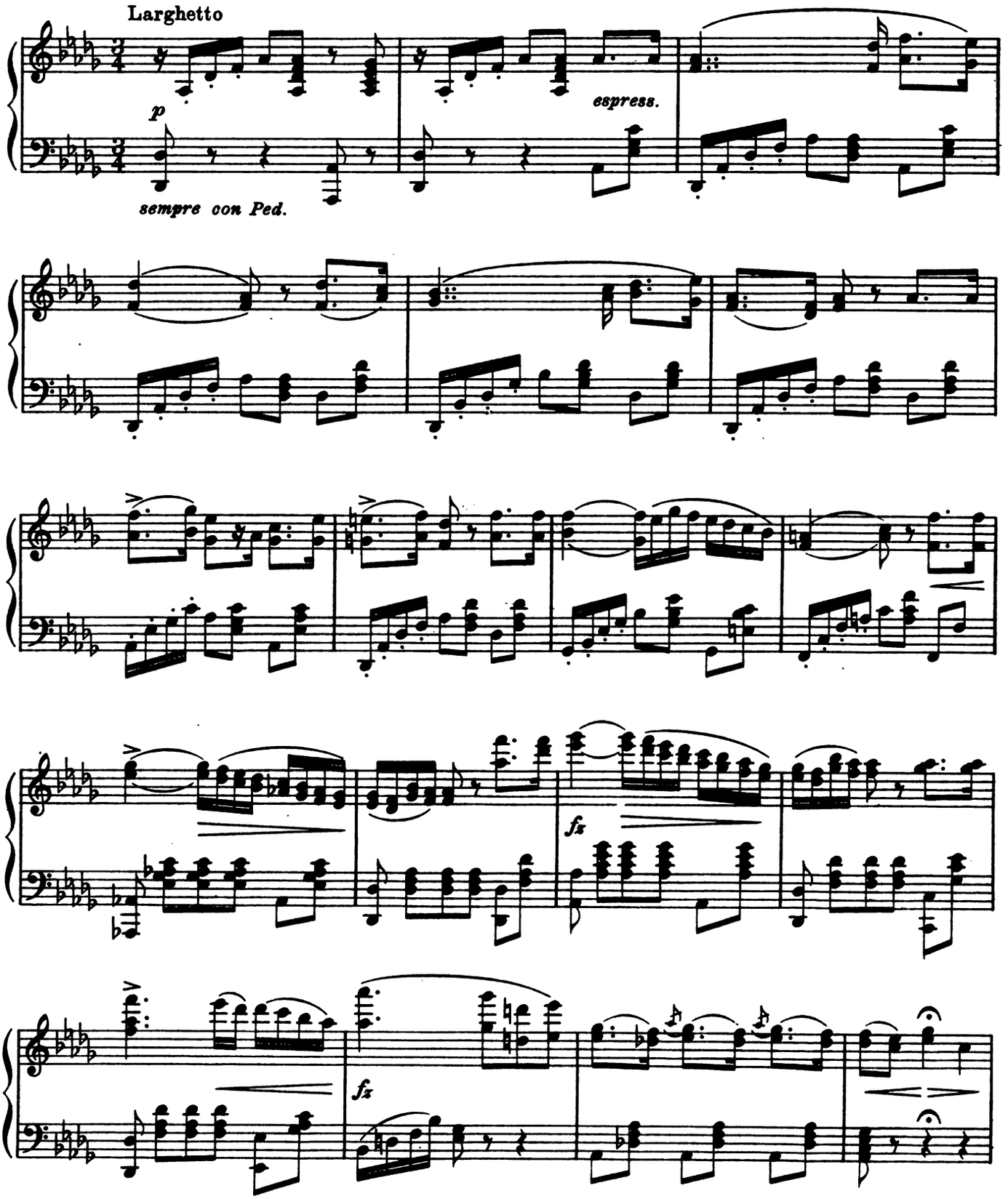
Gaetano Donizetti (1797 - 1848)

Sextet: "Chi mi frena in tal momento" from "Lucia di Lammermoor"



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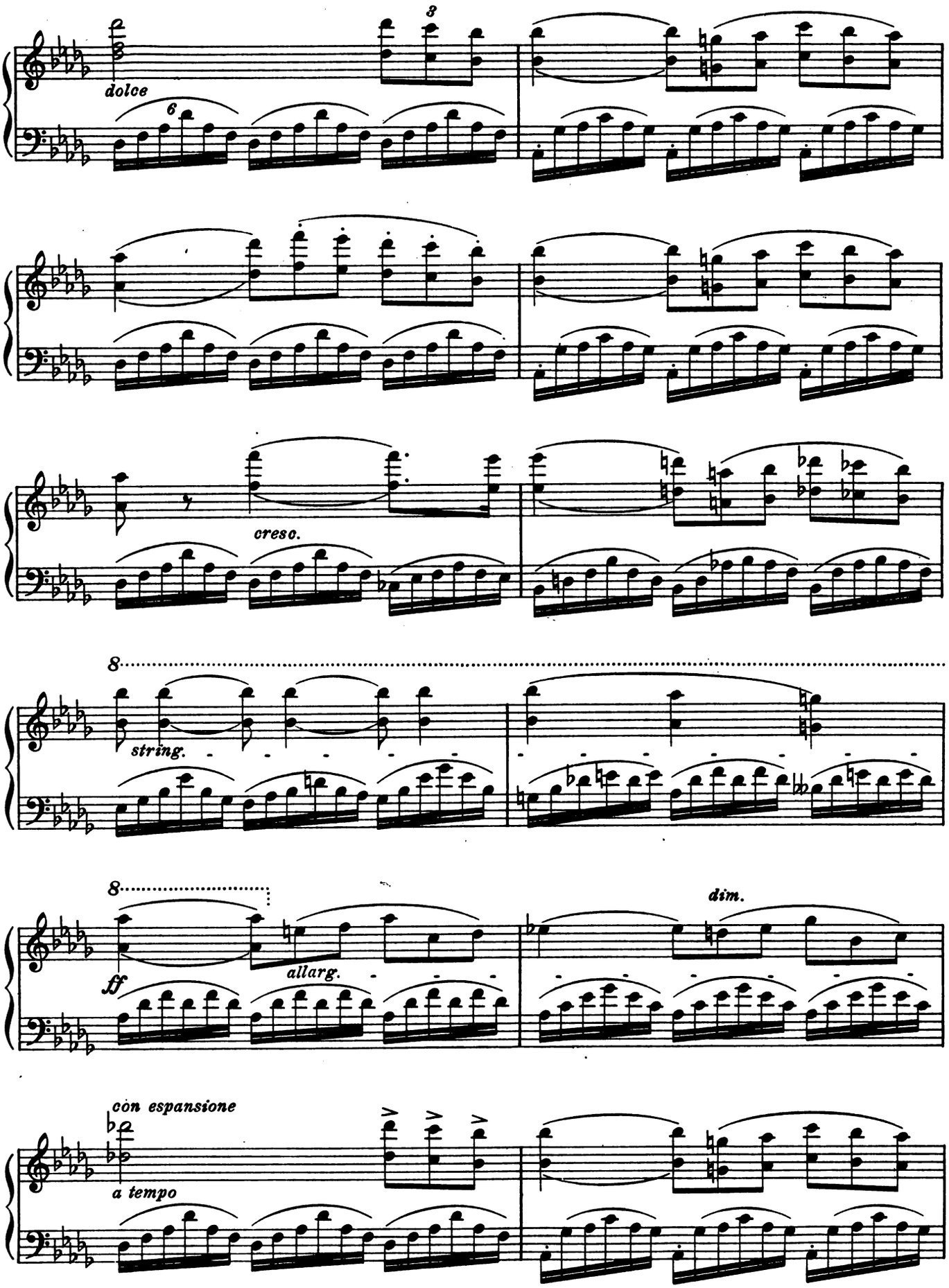

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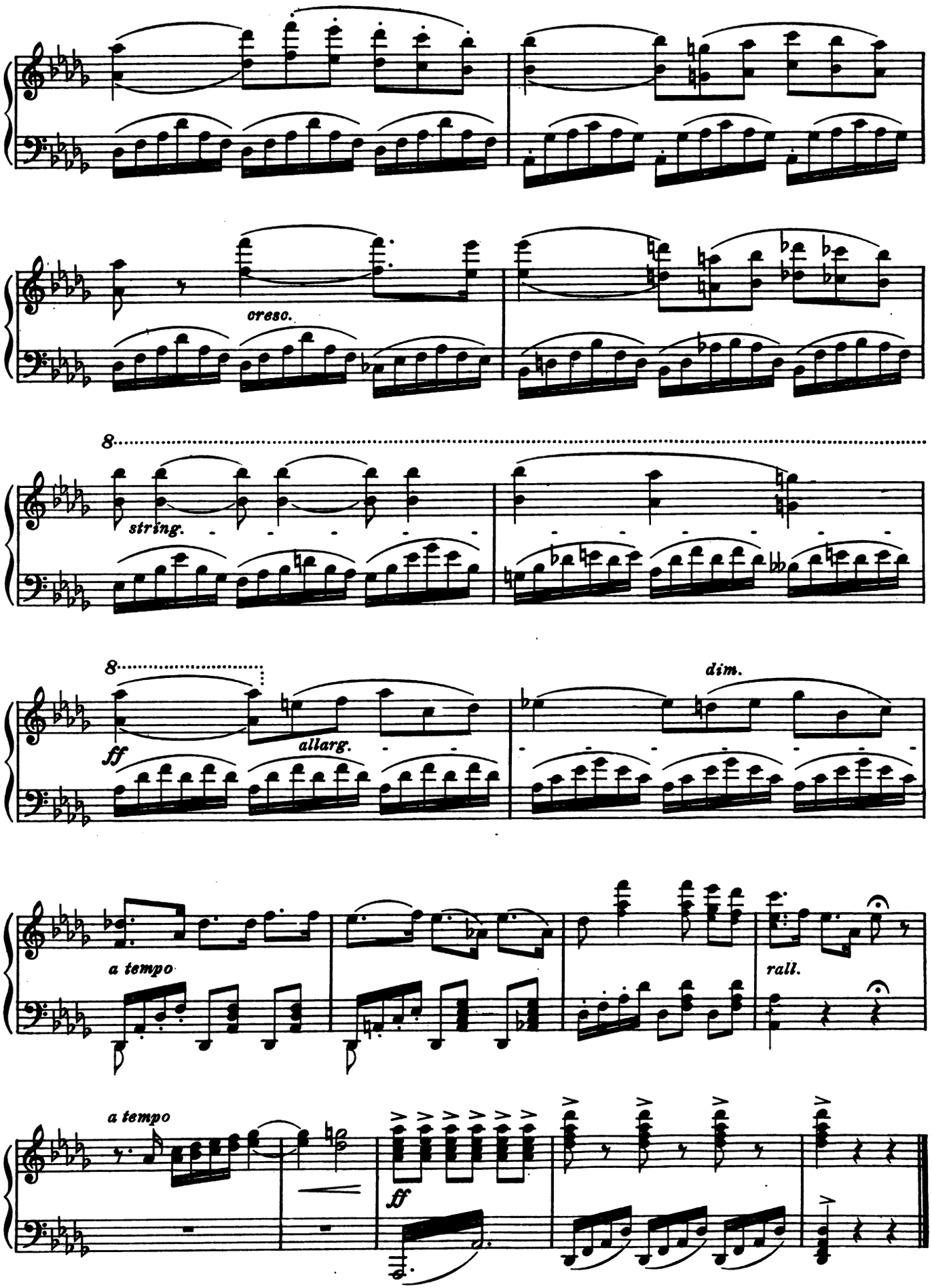

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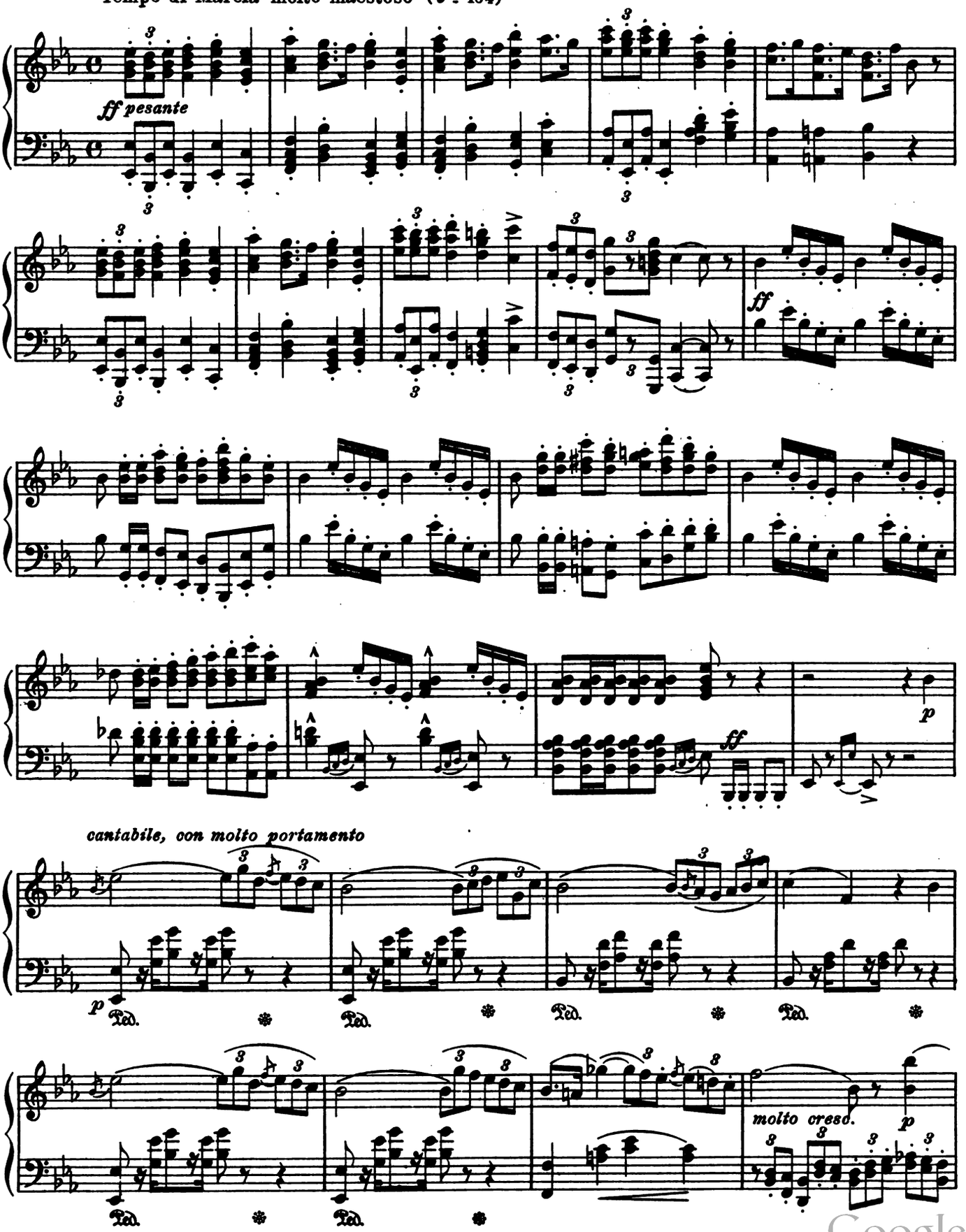
Giacomo Meyerbeer (1791-1864)

Coronation March from "The Prophet"

Tempo di Marcia molto maestoso (♩ = 104)



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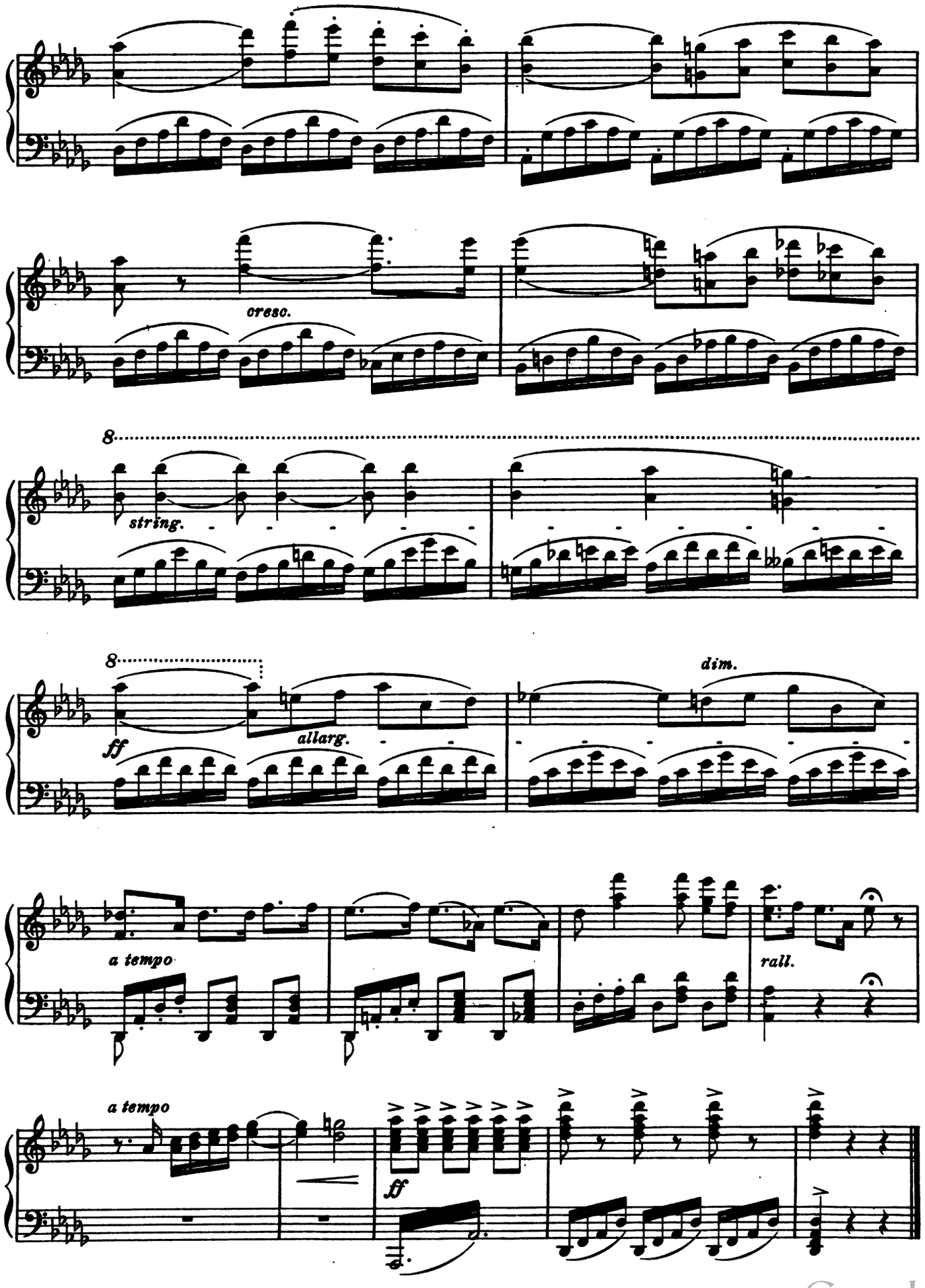

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Giacomo Meyerbeer (1791-1864)

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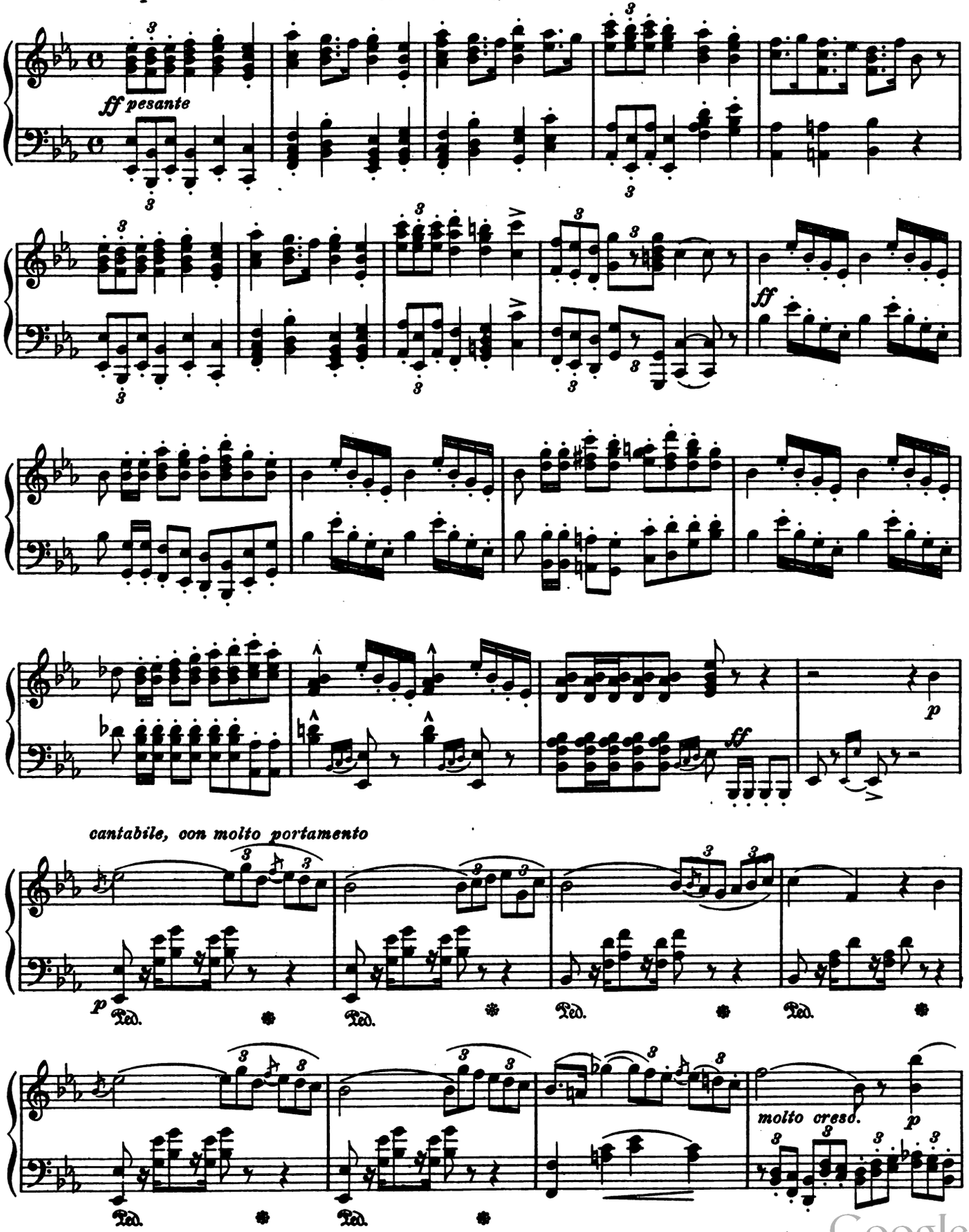

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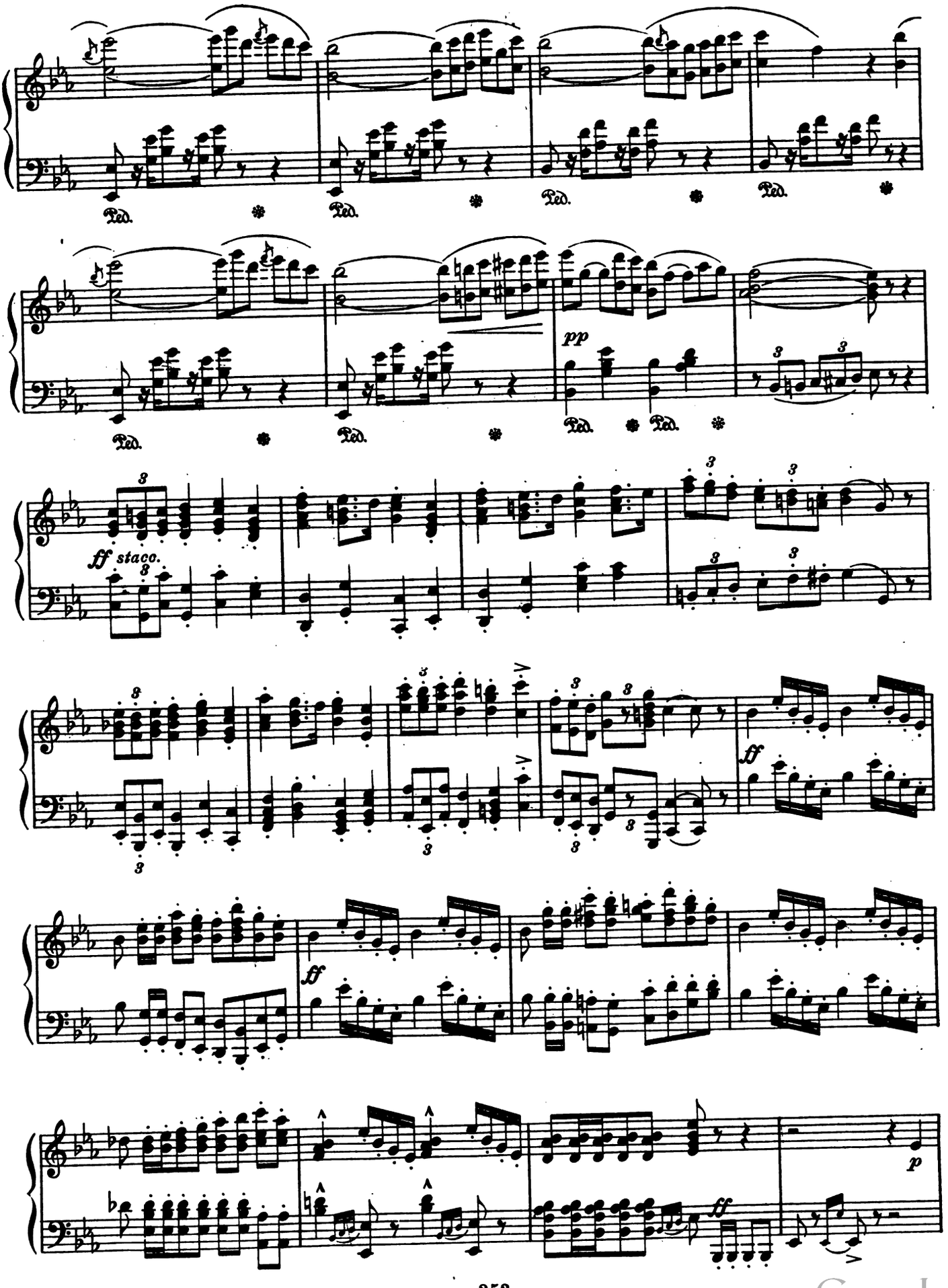

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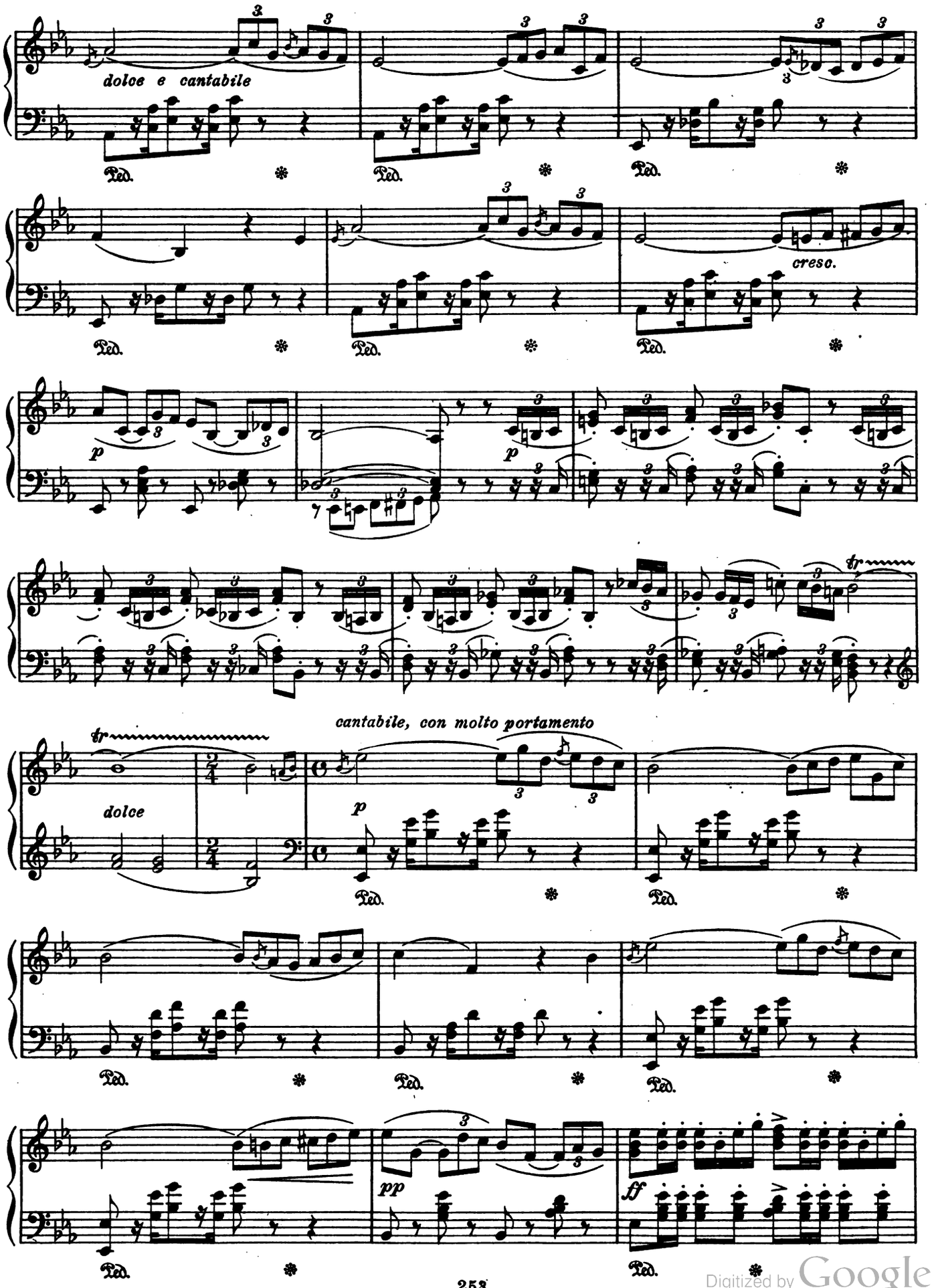

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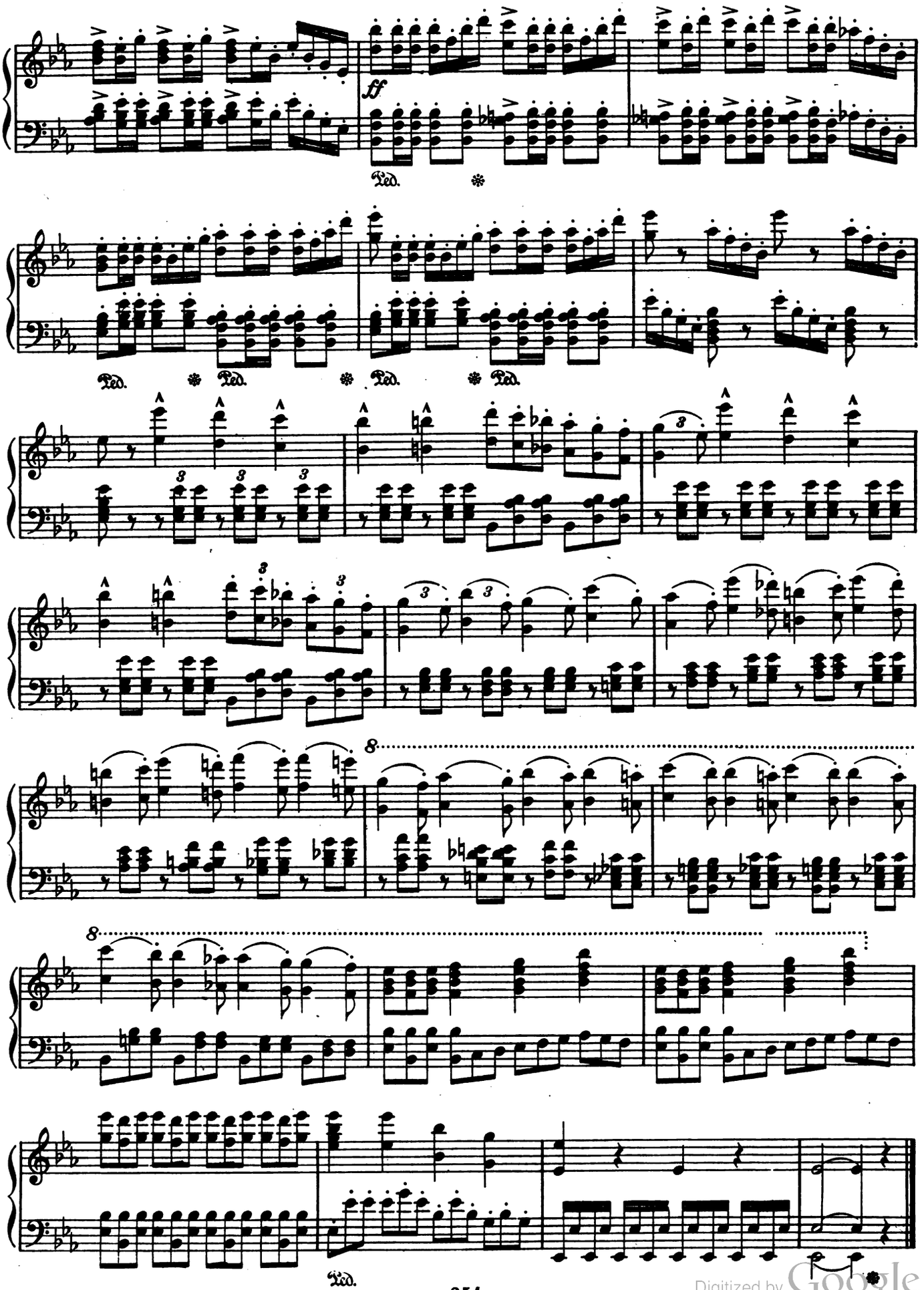

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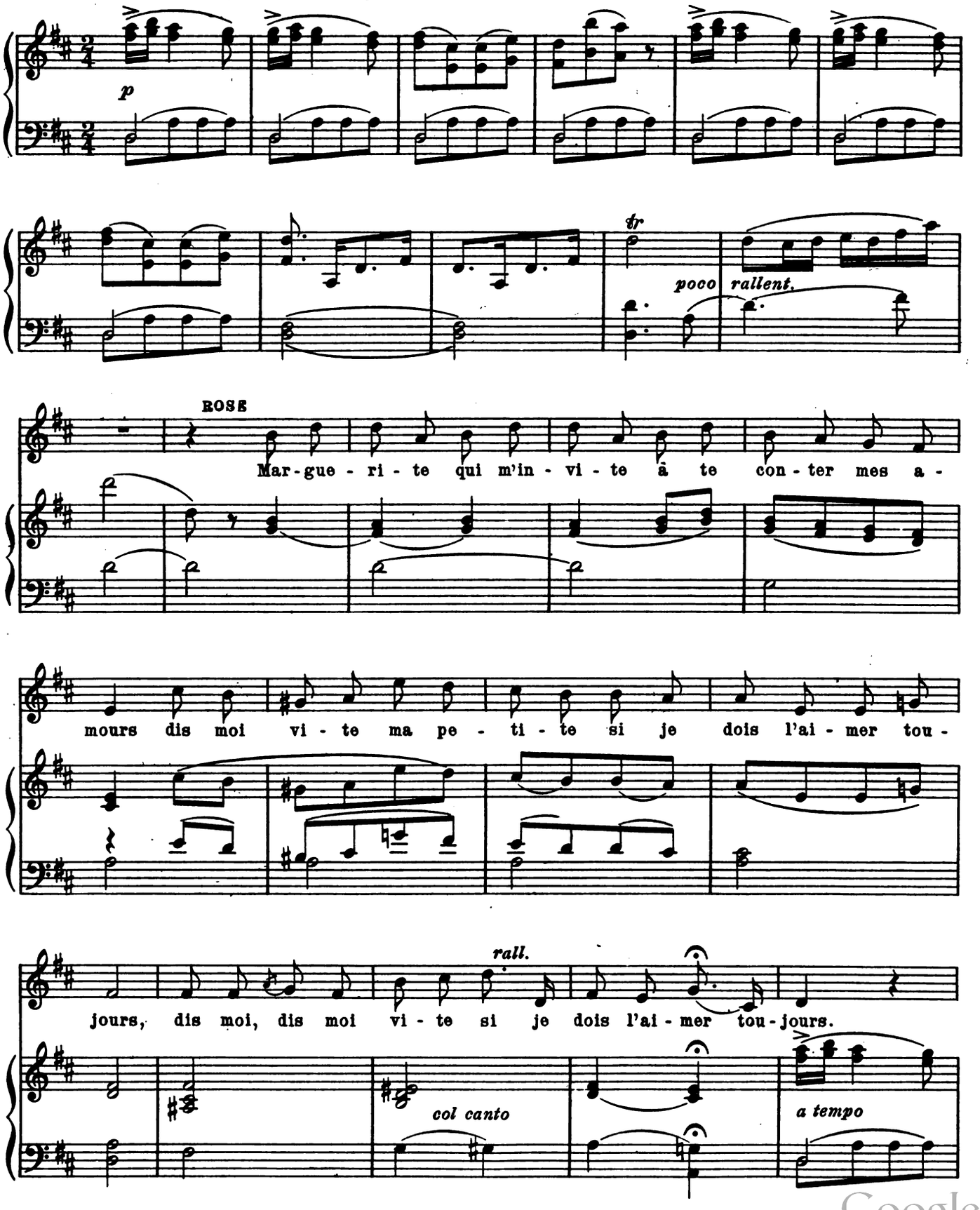
Jacques Fromental Halévy (1799 - 1862)

"Marguerite qui m'invite" Romance from "Val d'Andore"

Allegretto espressivo e semplice (♩ = ca)



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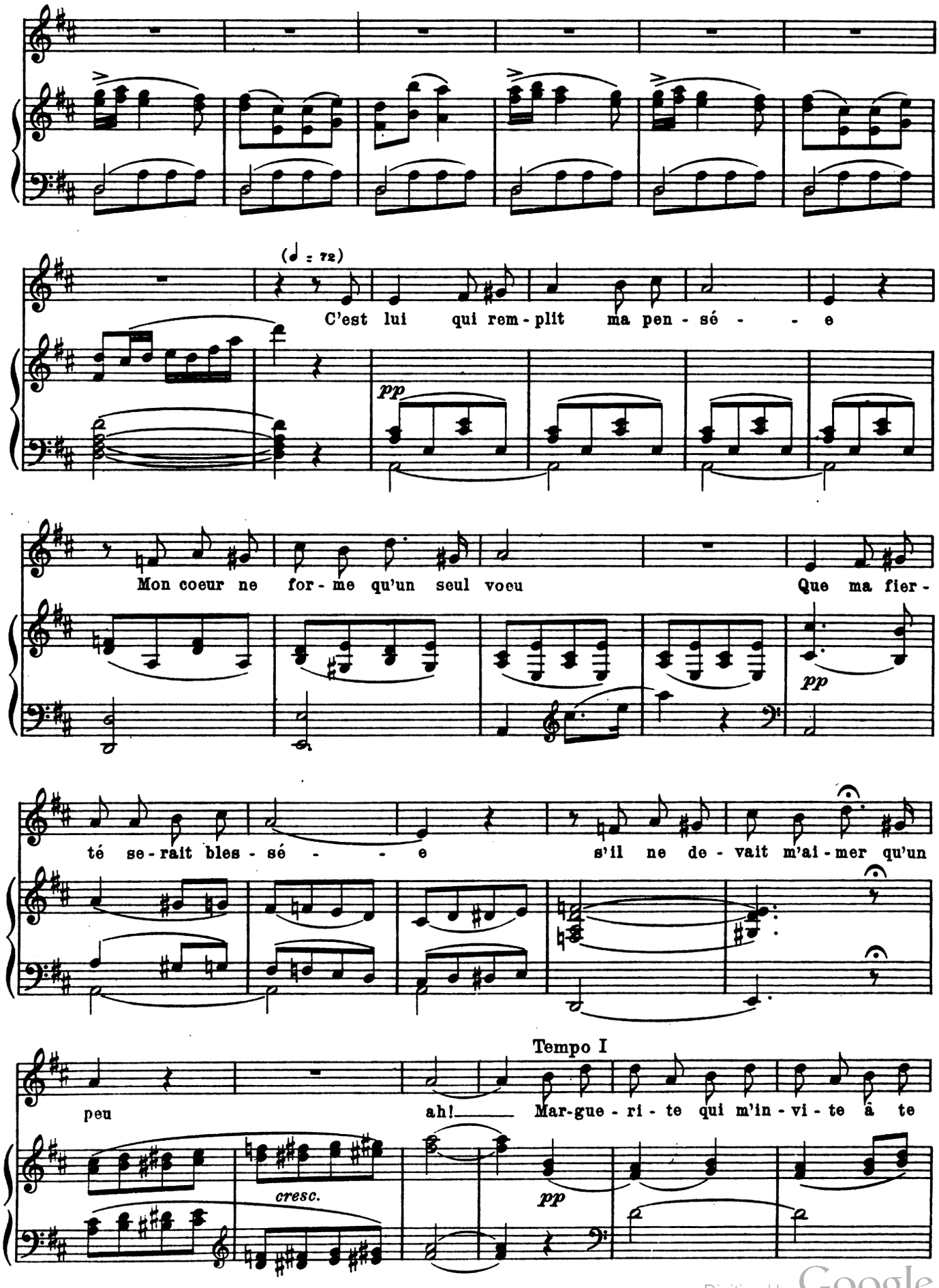

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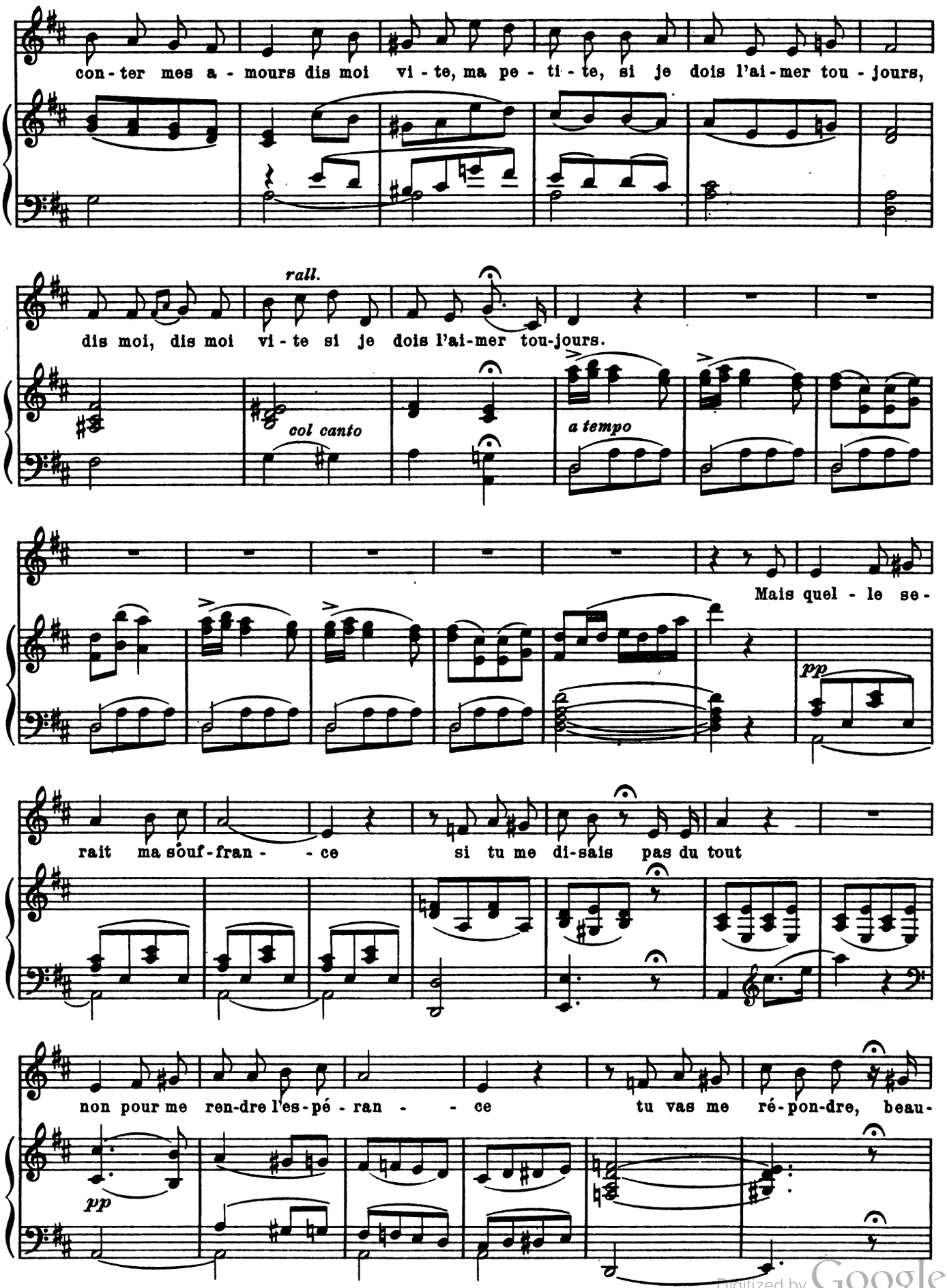

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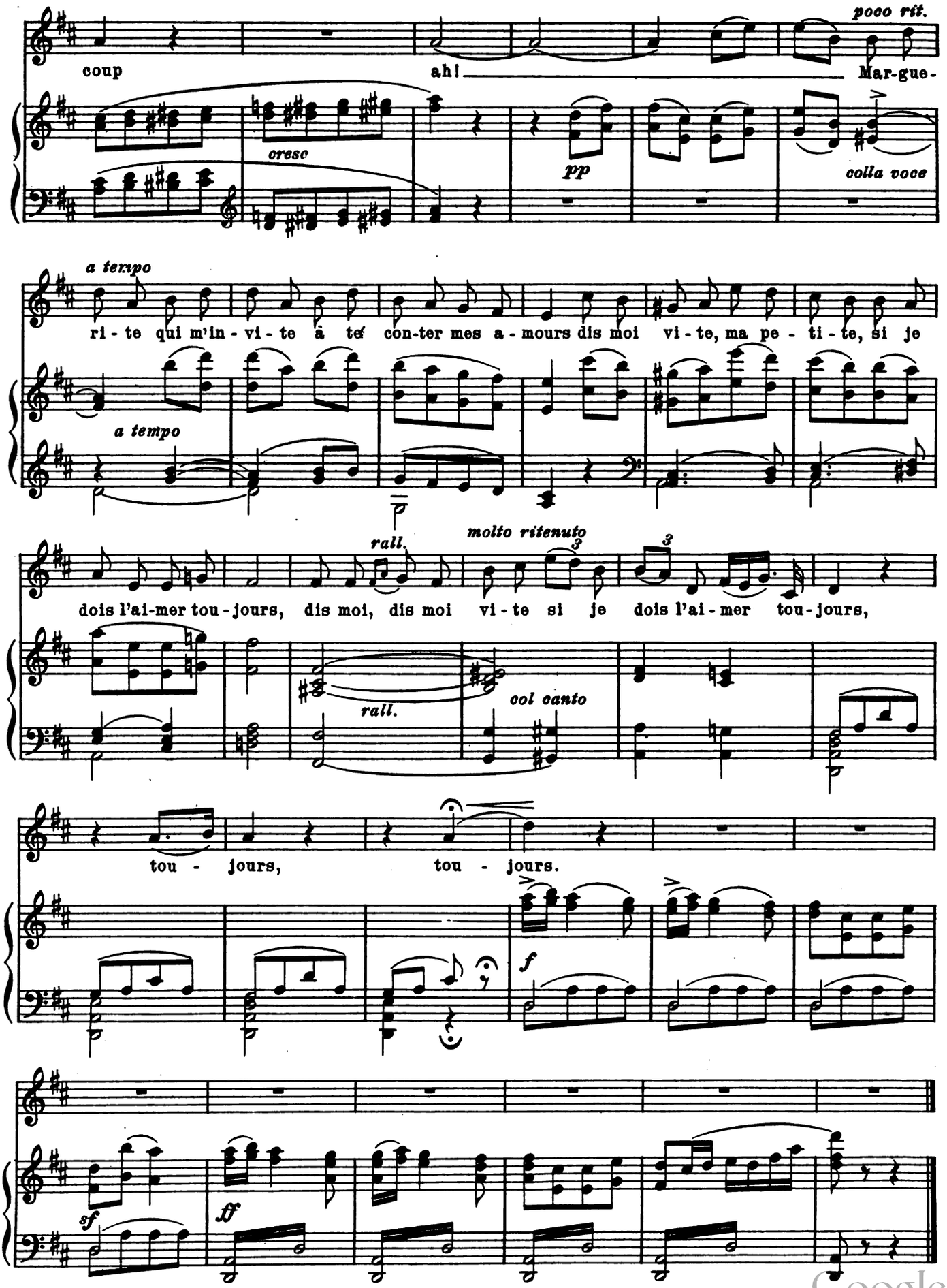

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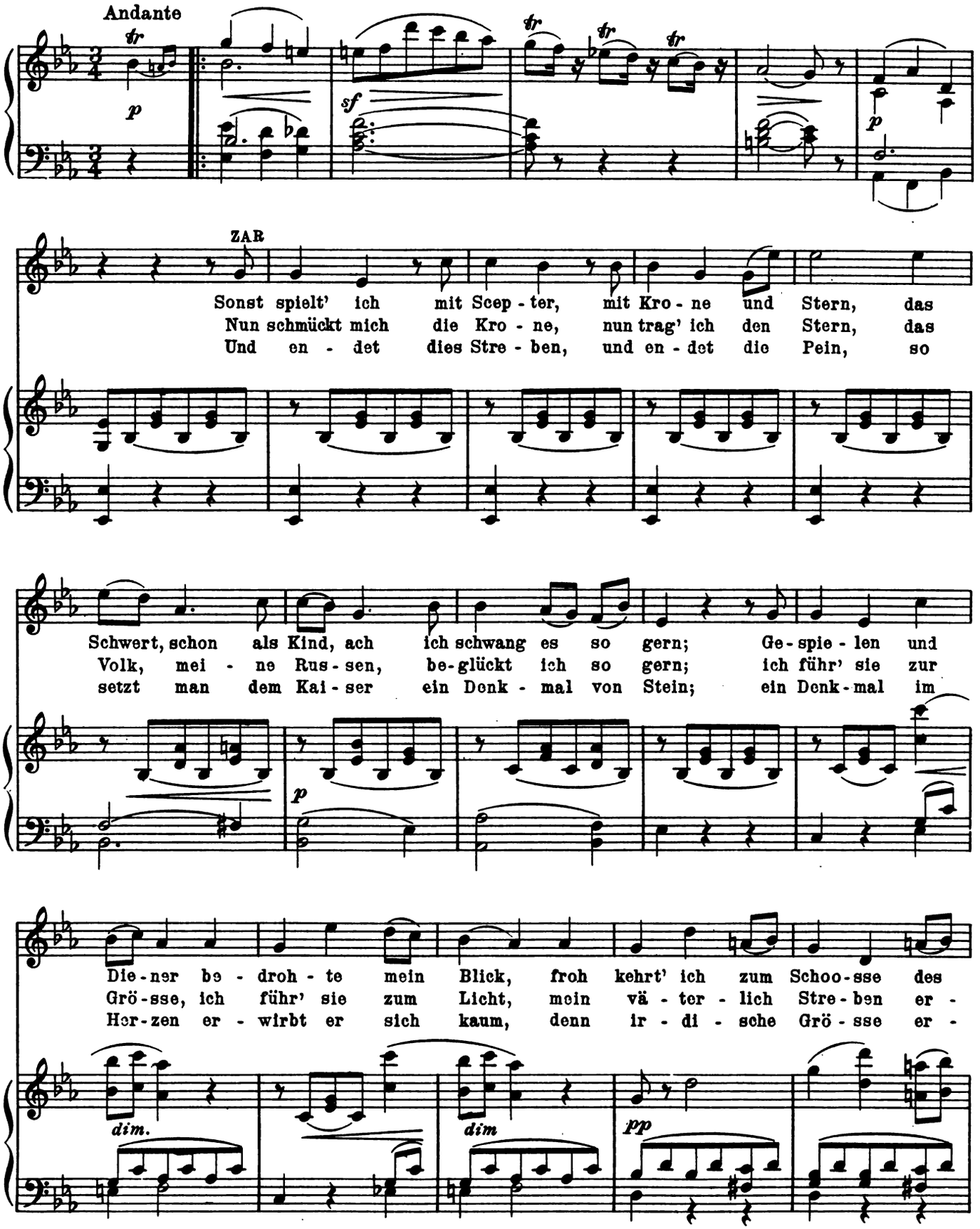
Gustav Albert Lortzing (1801-1851)

Song from the Opera "Zar und Zimmermann"



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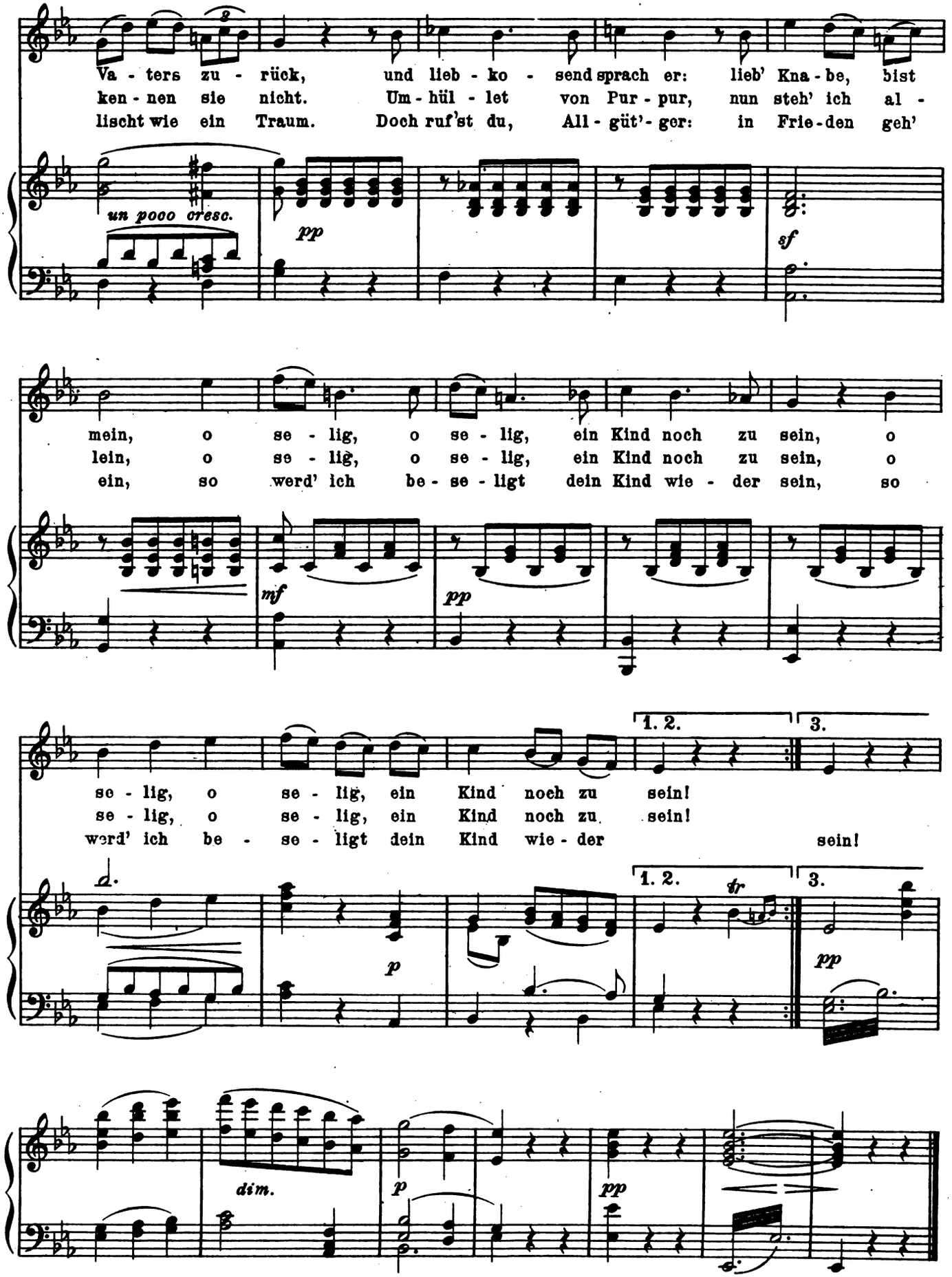

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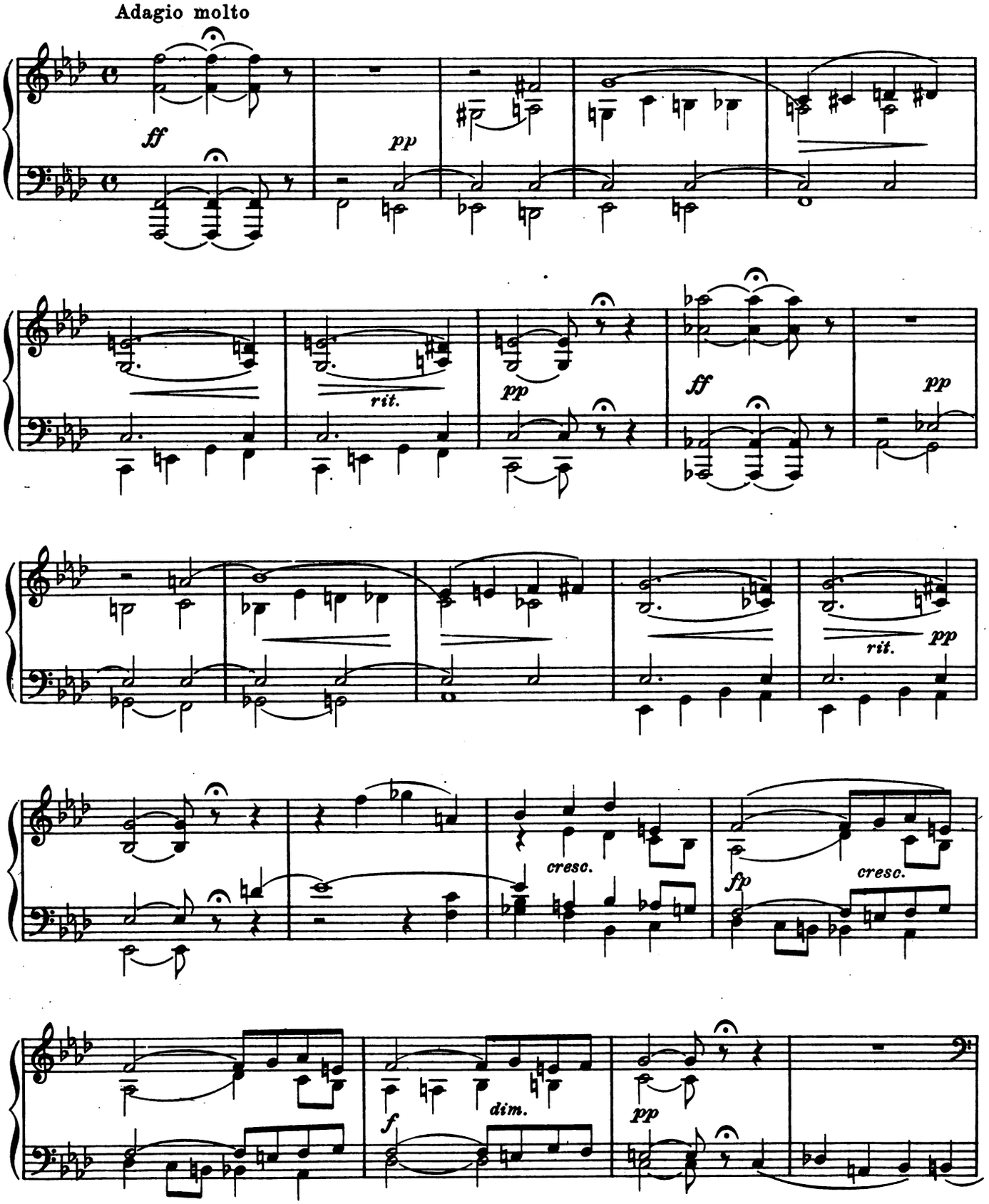
Charles François Gounod (1818-1893)

"Faust" Introduction to Act I



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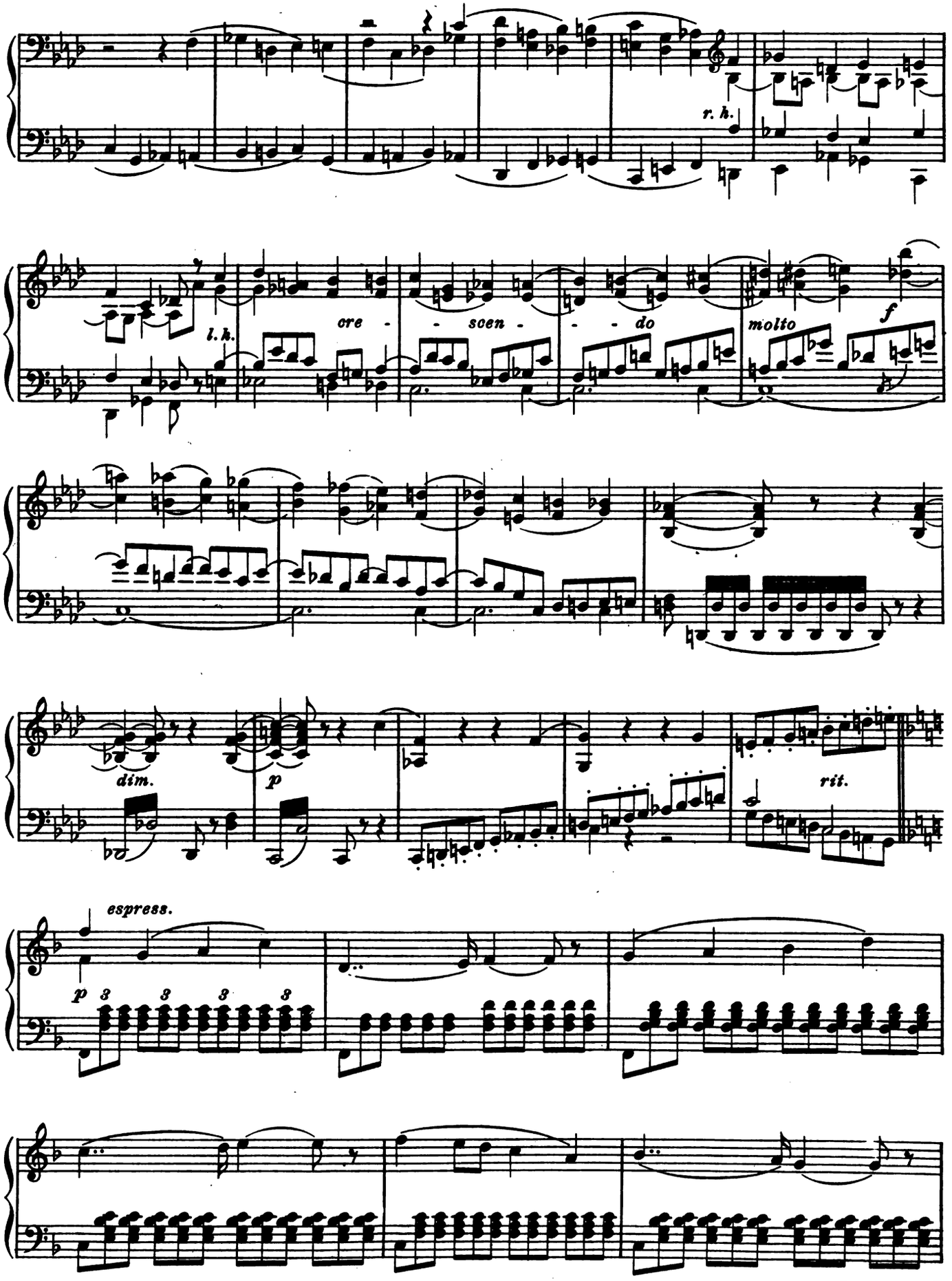

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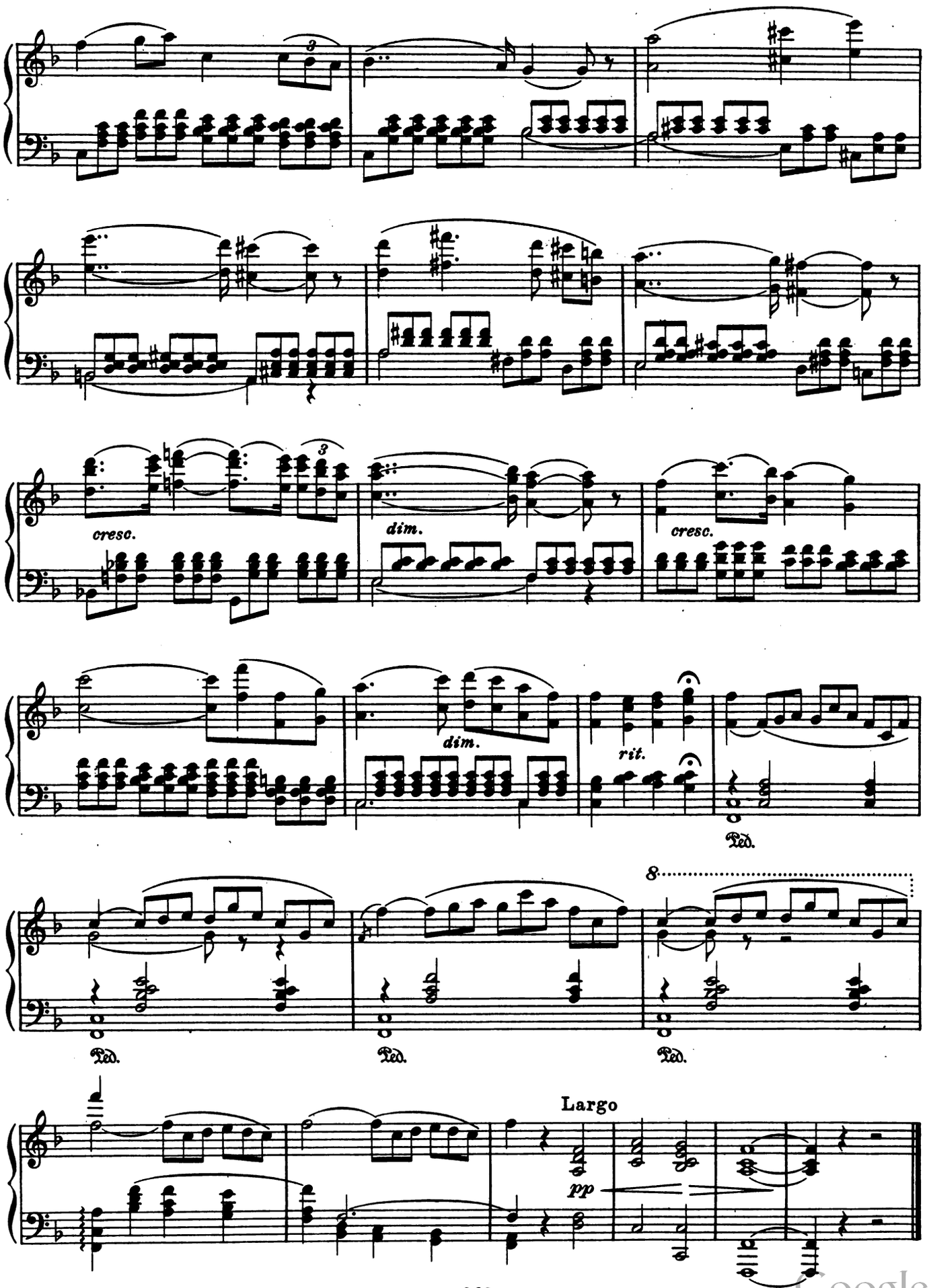

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Giuseppe Verdi (1813 - 1901)

Romance from "Aida"

Recitative

RADAMÈS

Se quel guer-rier io fos - si! se il mio so - gno si av-ve - ras - se!

Allegro vivo (♩ = 126)

con entusiasmo

Un e - ser - ci - to di pro - di da me gui - da - to — e la vit - to - ria — e il plau - so di Men - fi tut - ta!

E a te, mia dol - ce A - i - da, tor - nar di lau - ri

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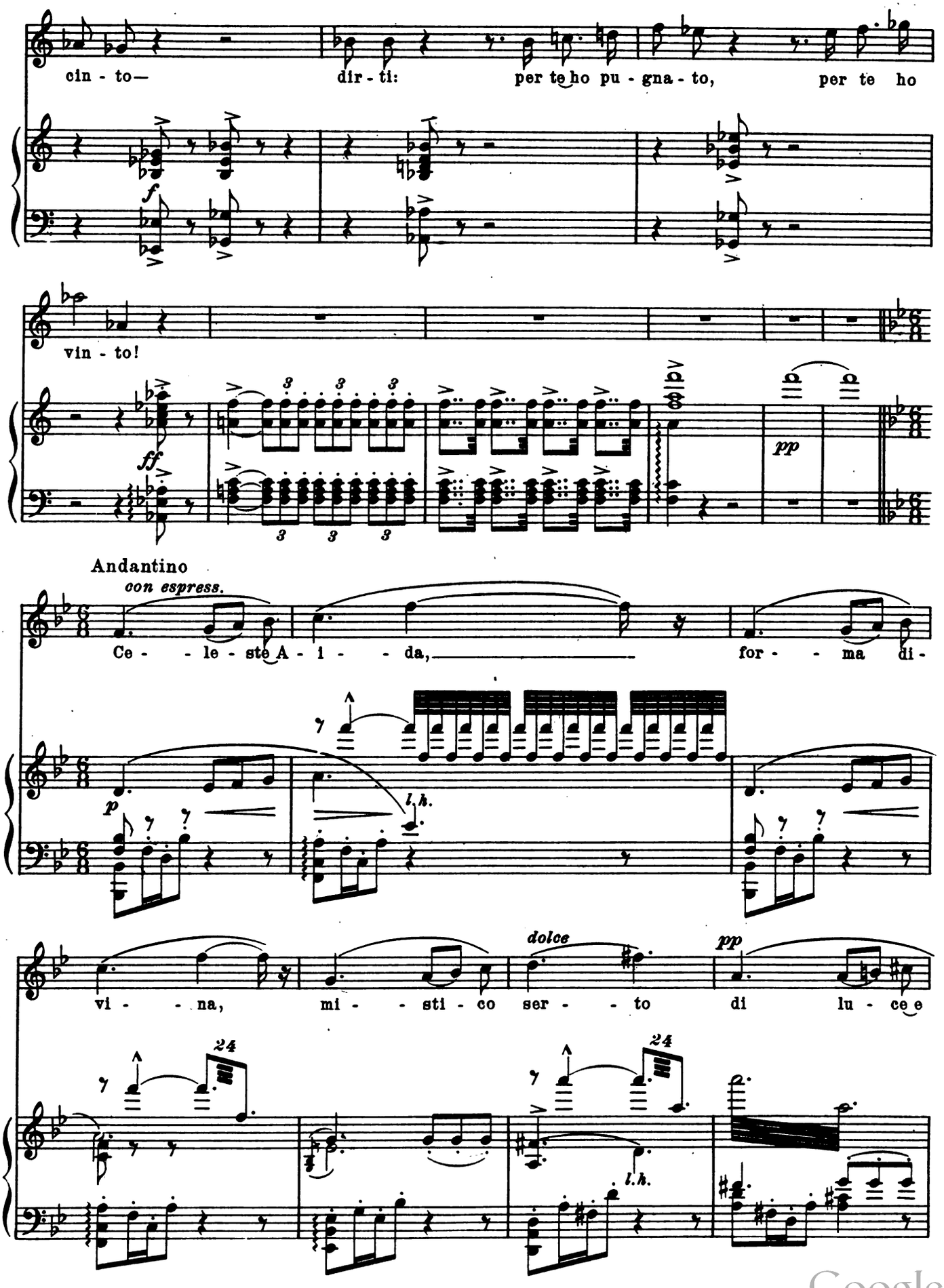

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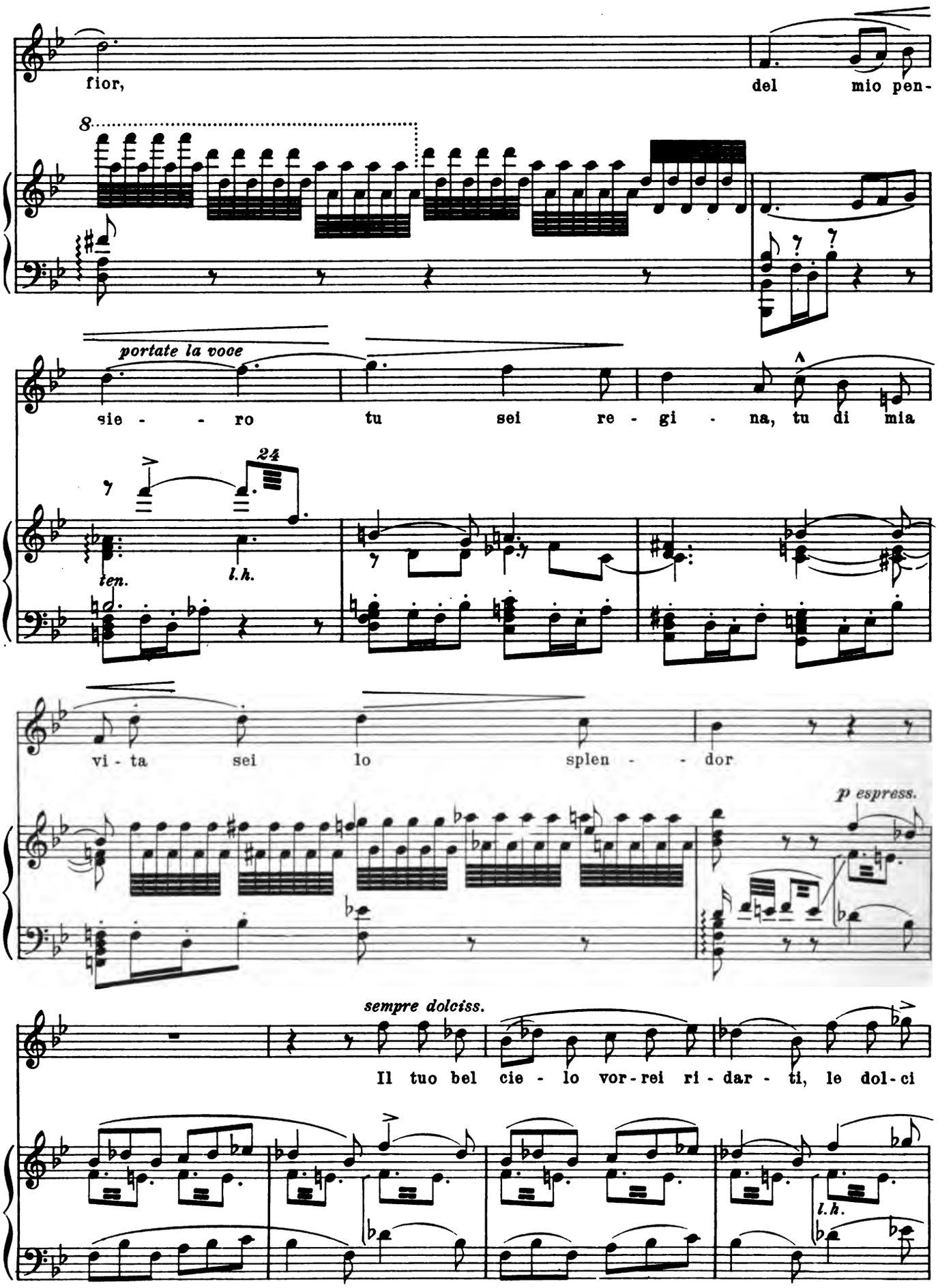

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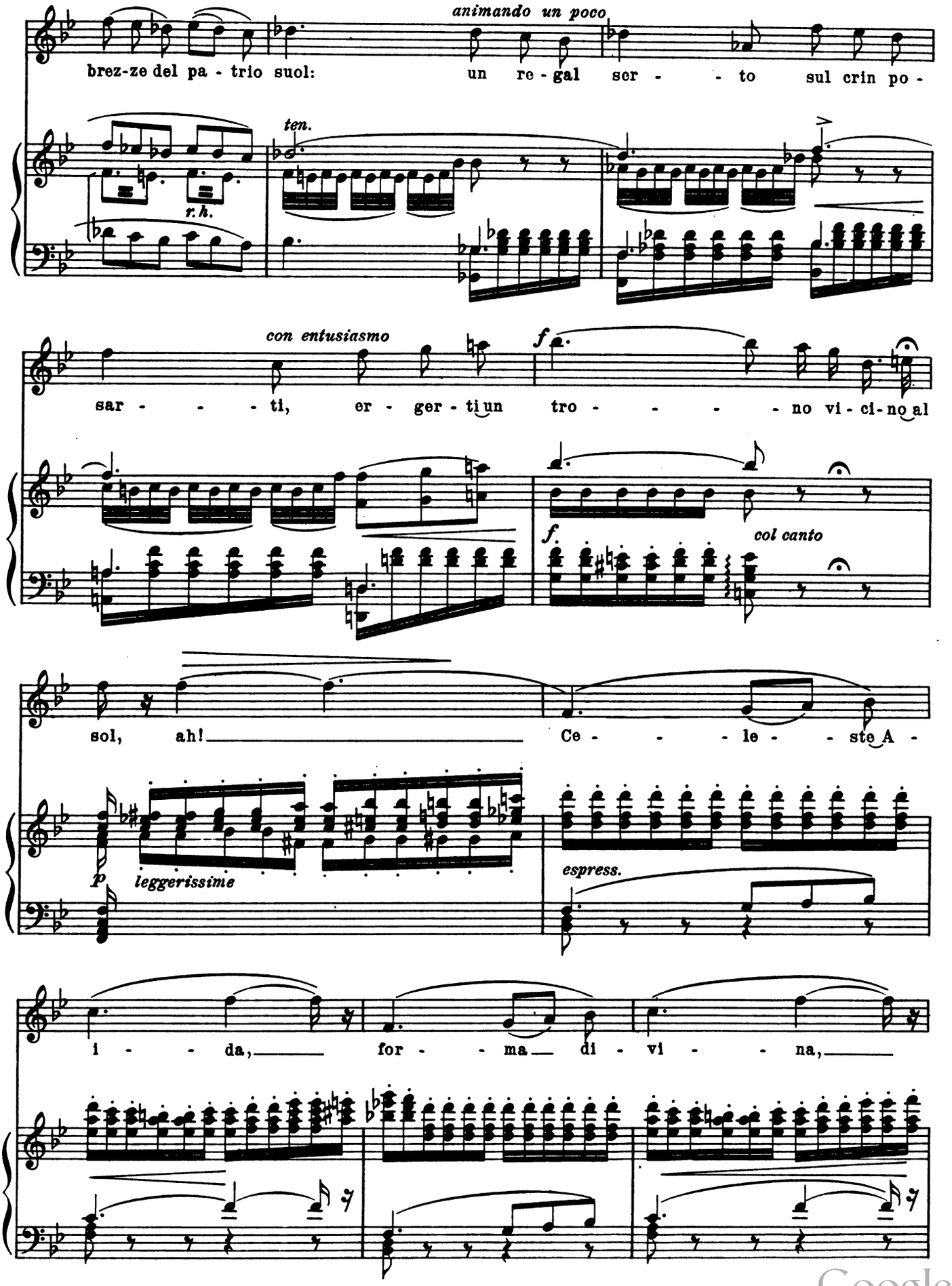

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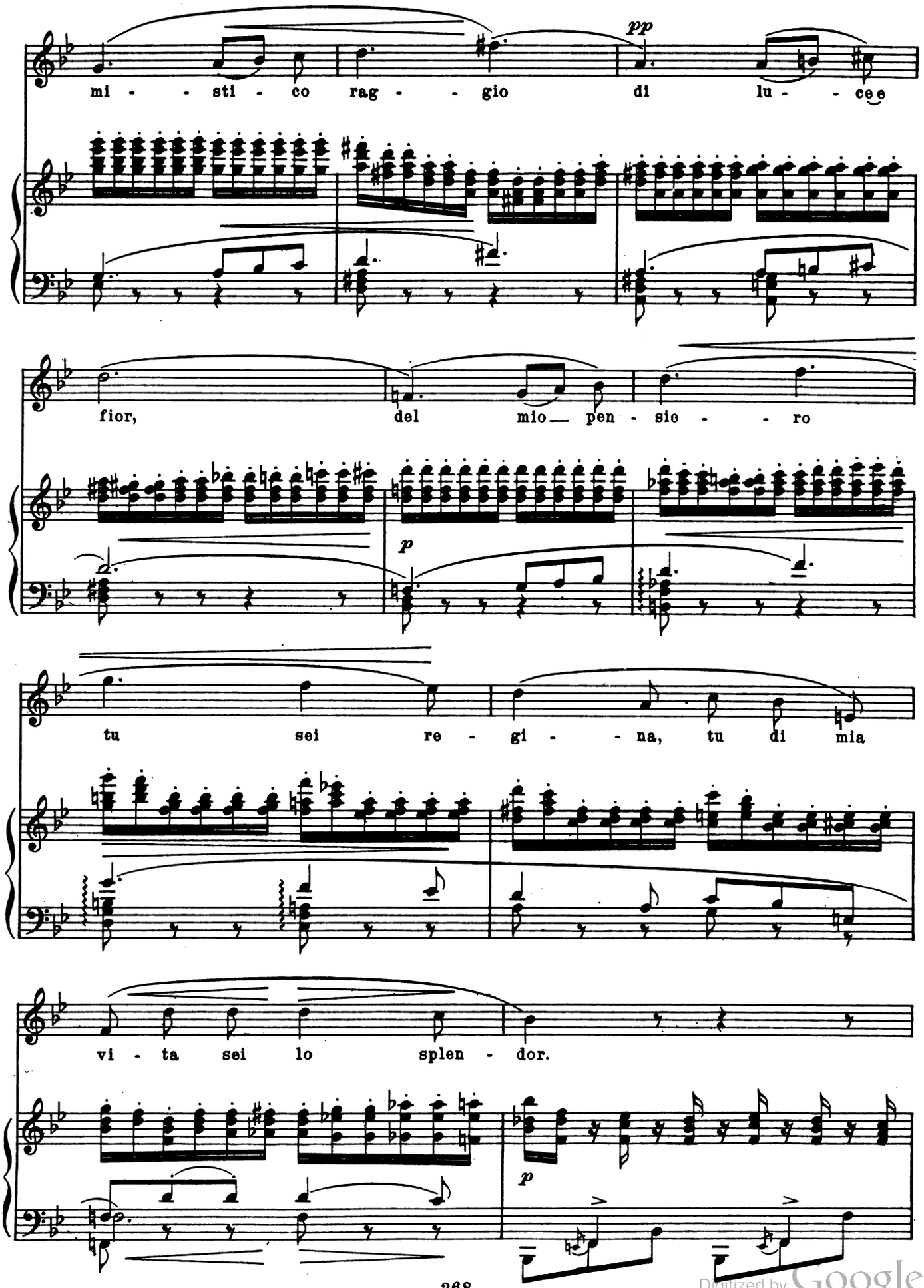

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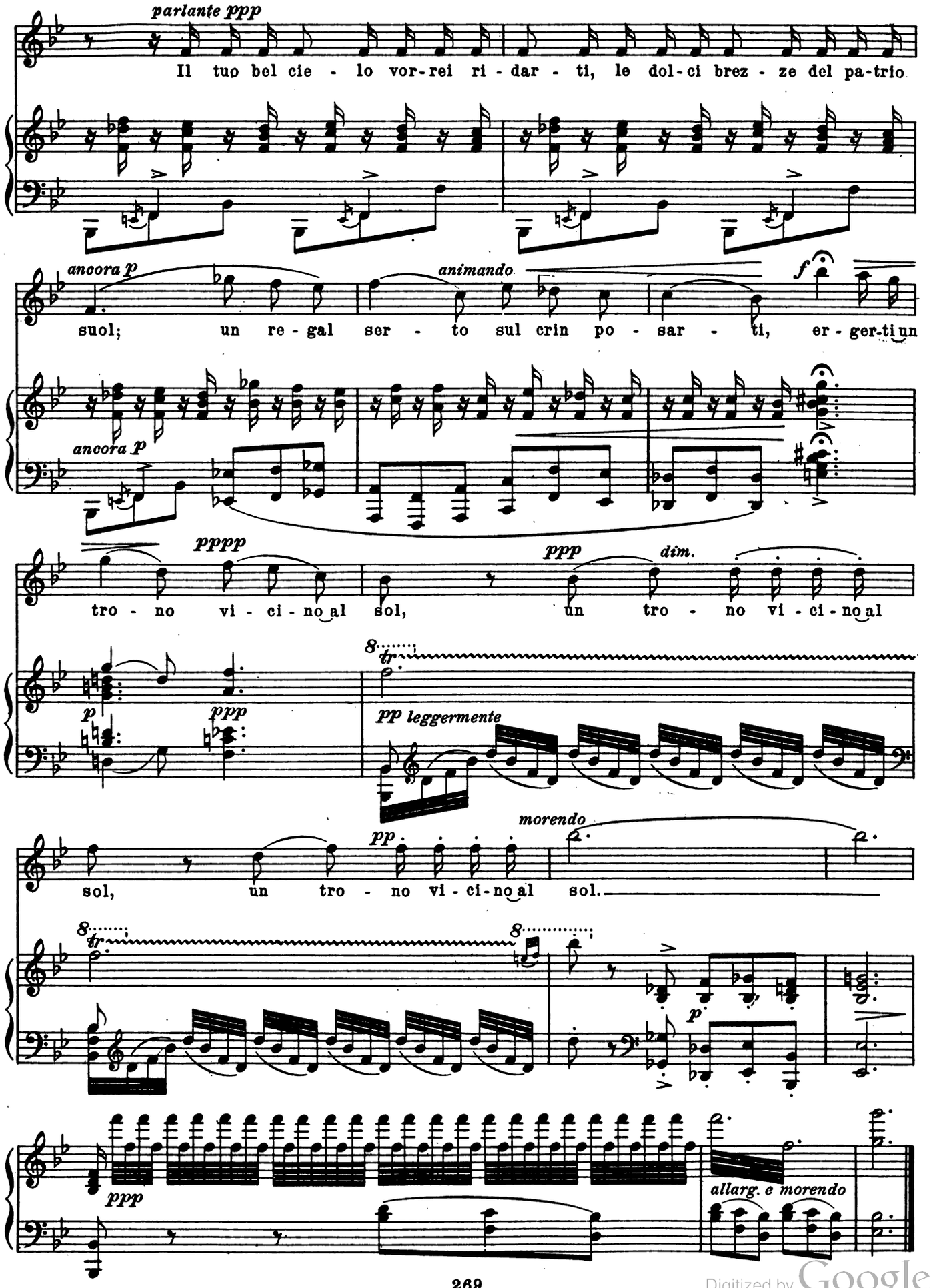

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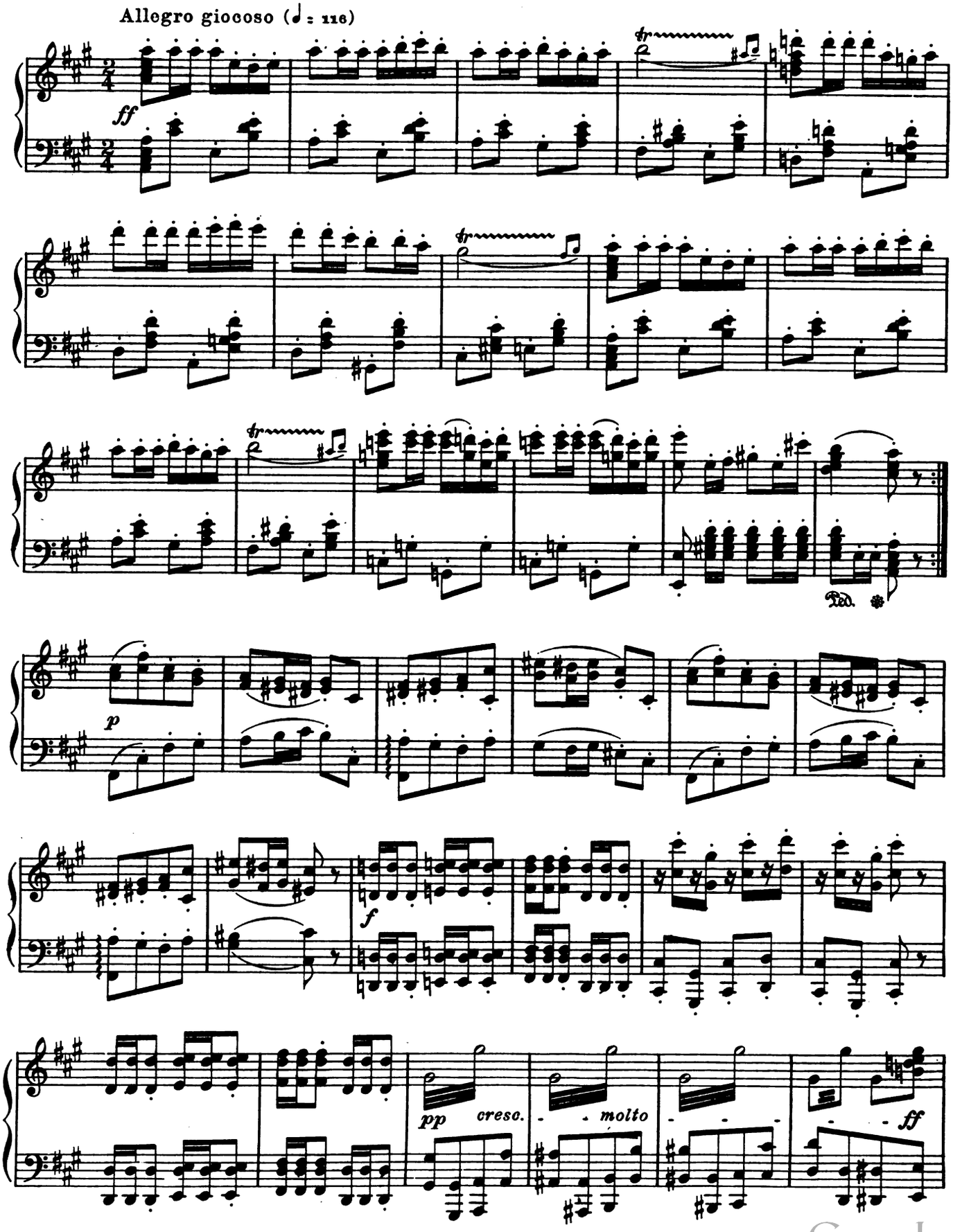
Georges Bizet (1838 - 1875)

Prelude to "Carmen"



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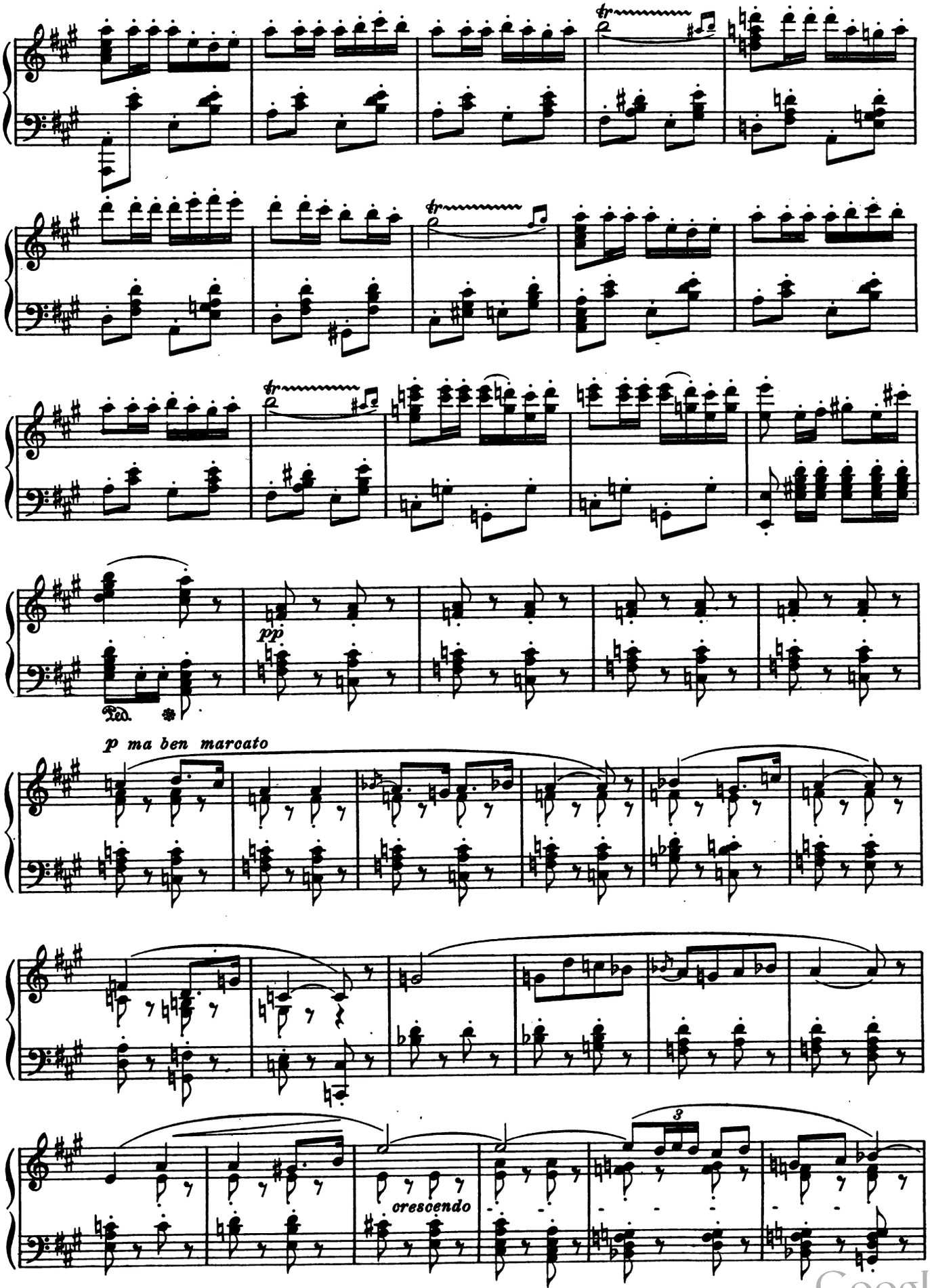

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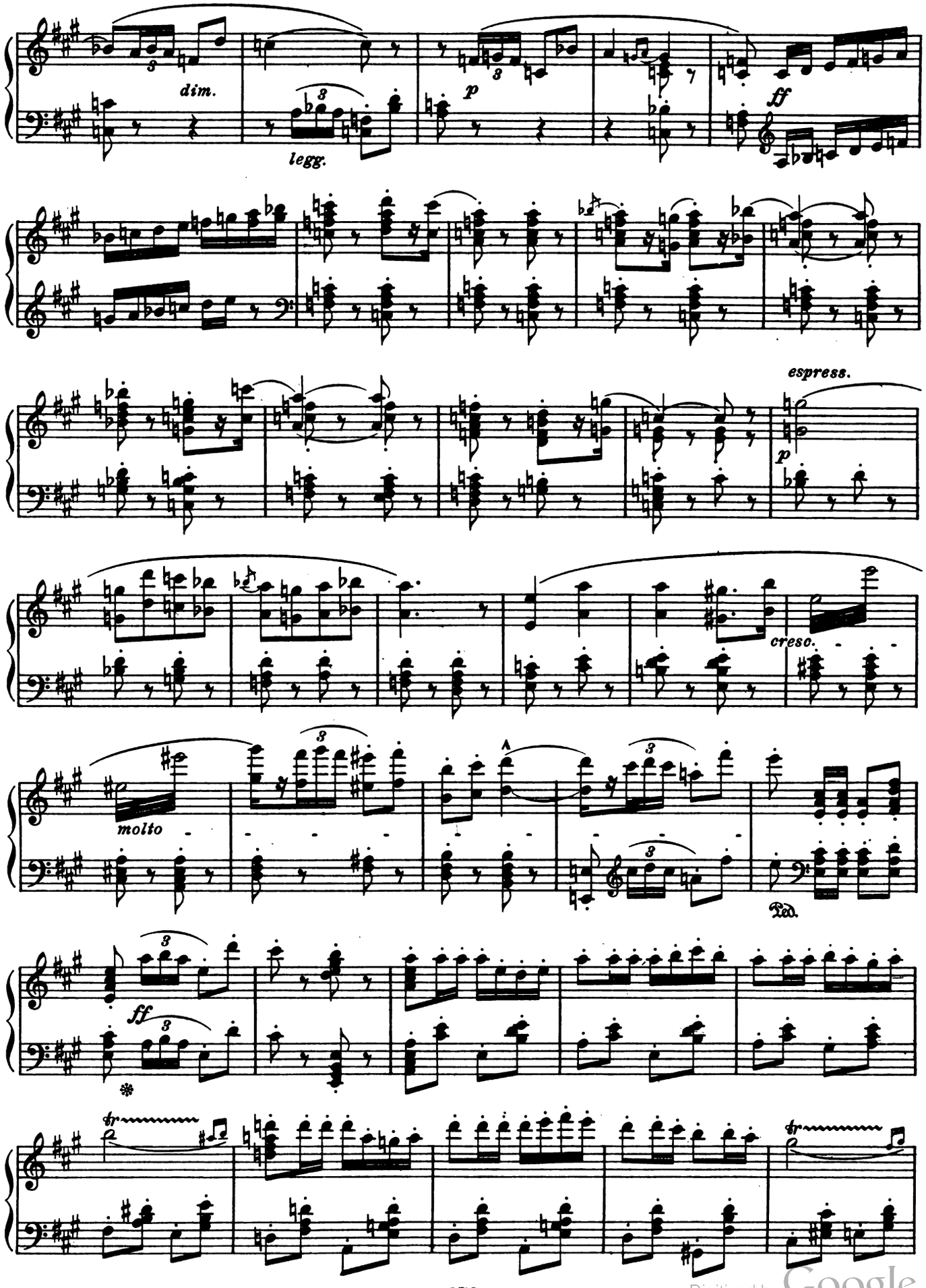

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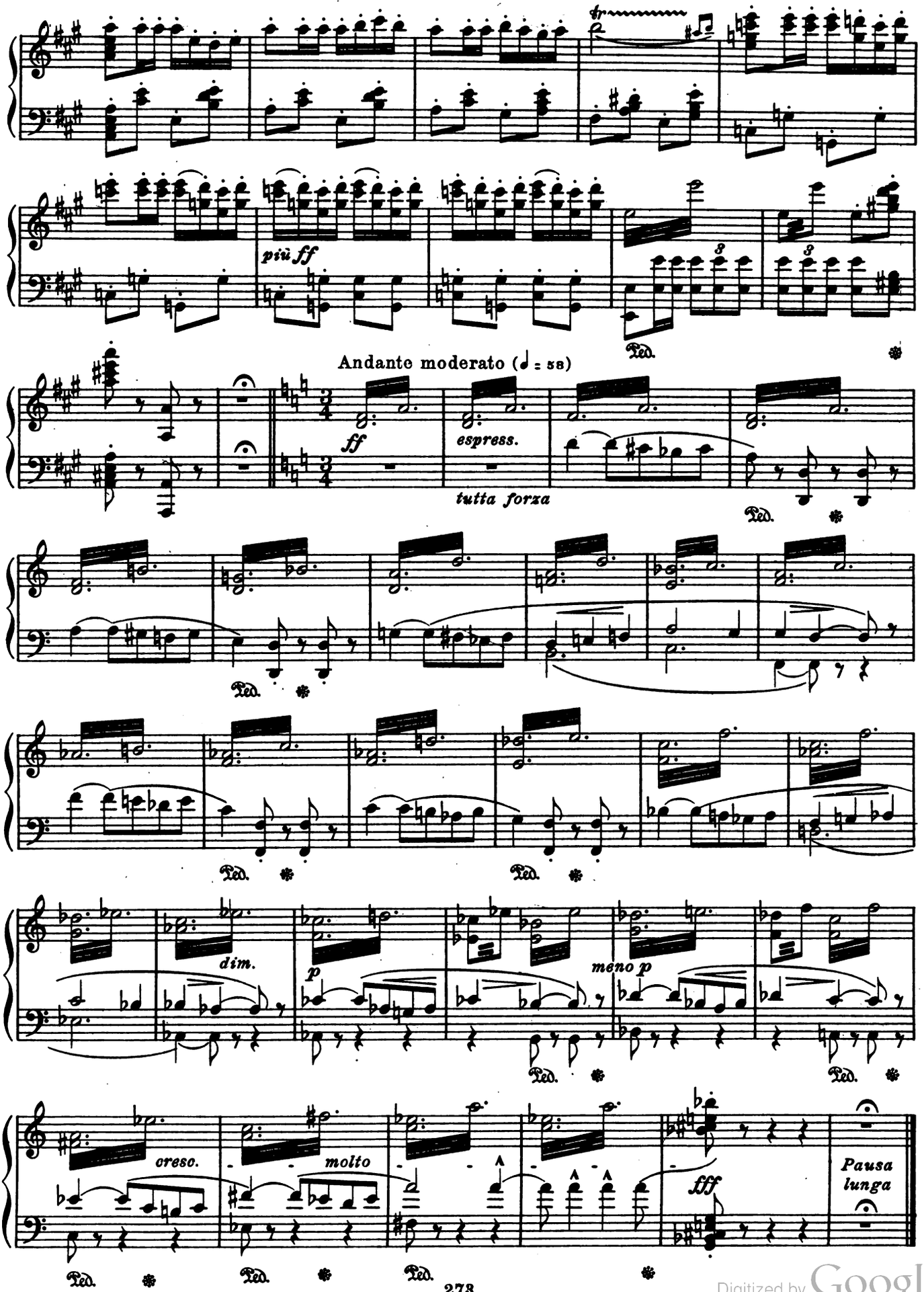

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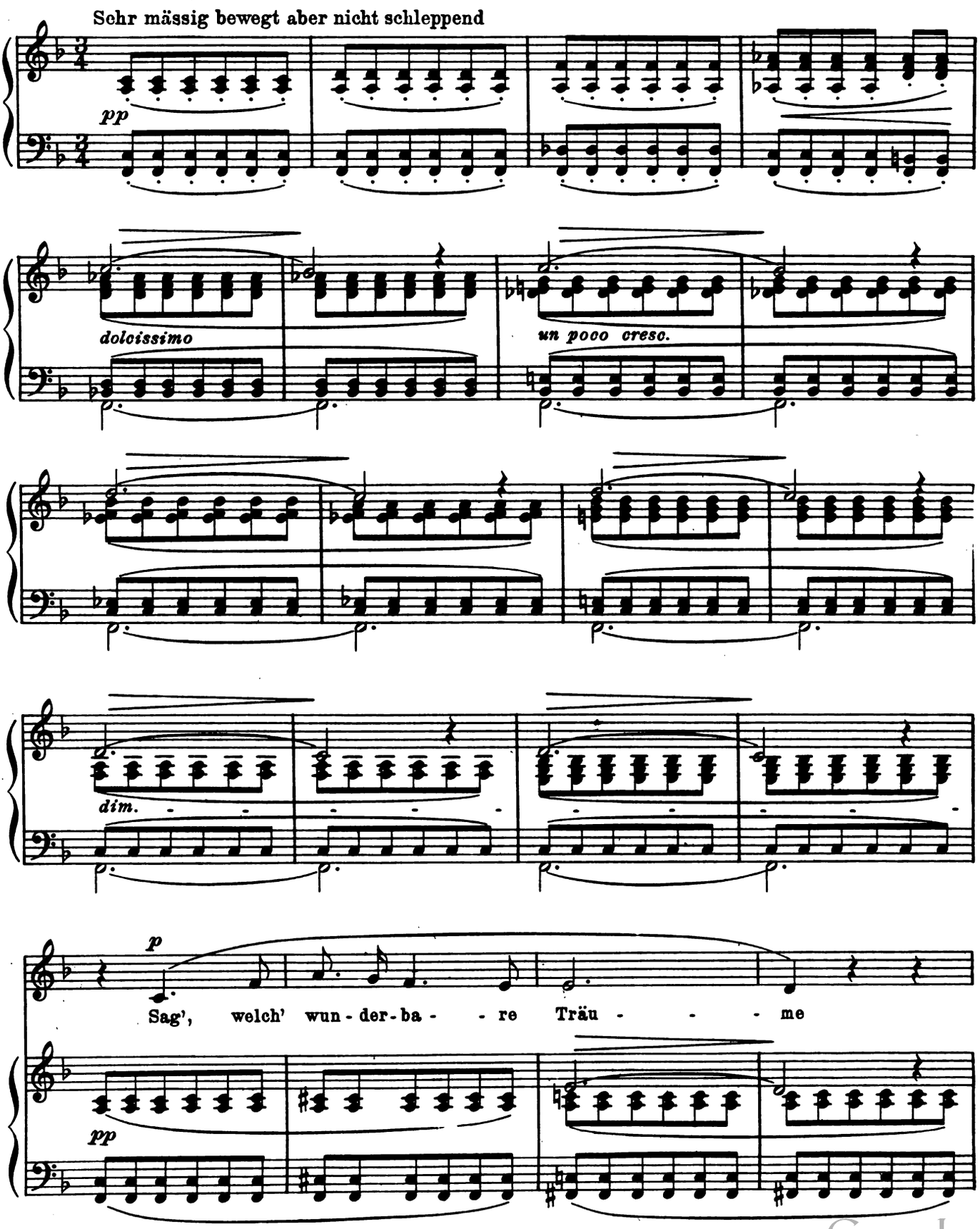
Richard Wagner (1813-1883)

"Träume" Studie zu "Tristan und Isolde"



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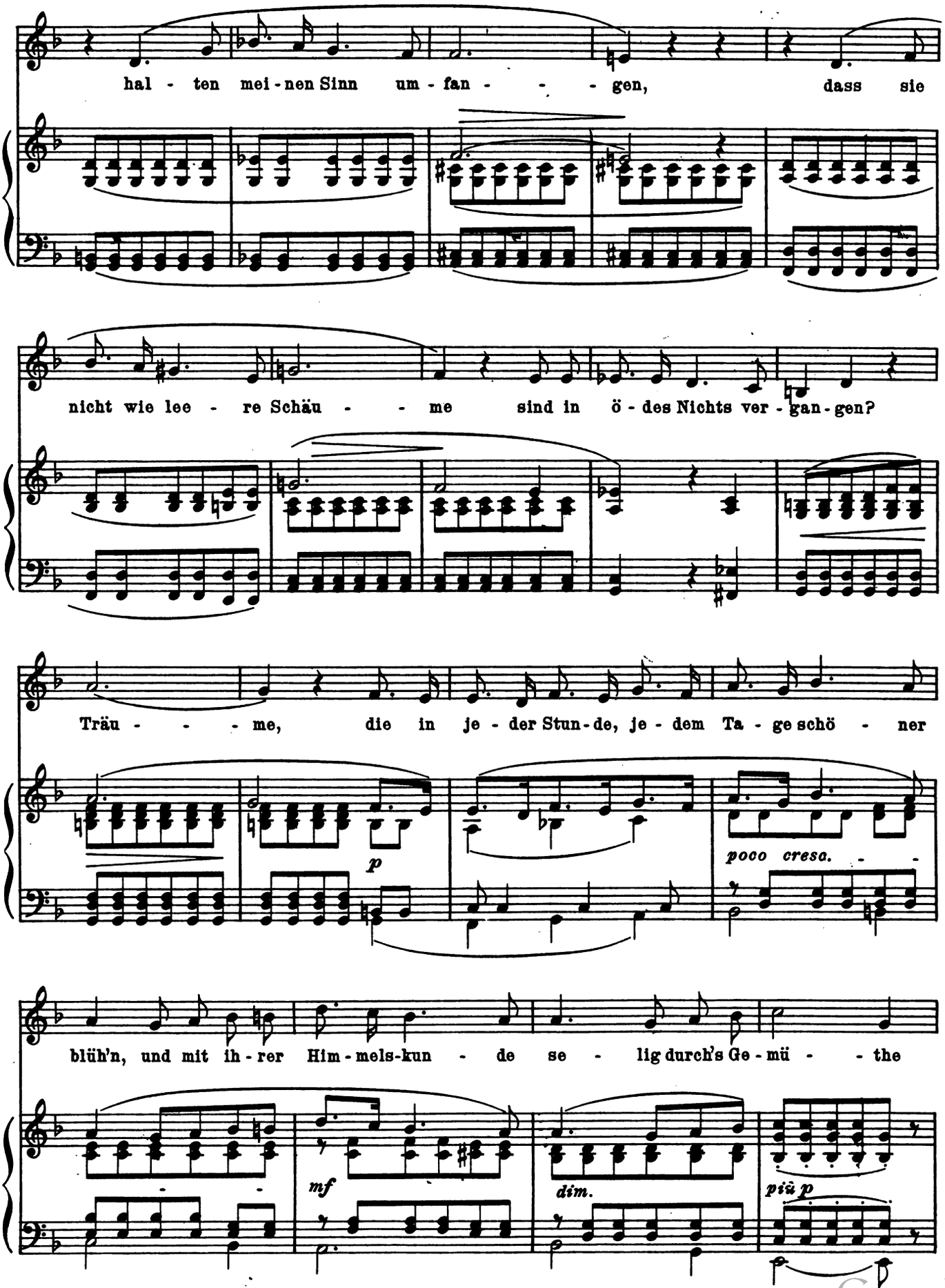

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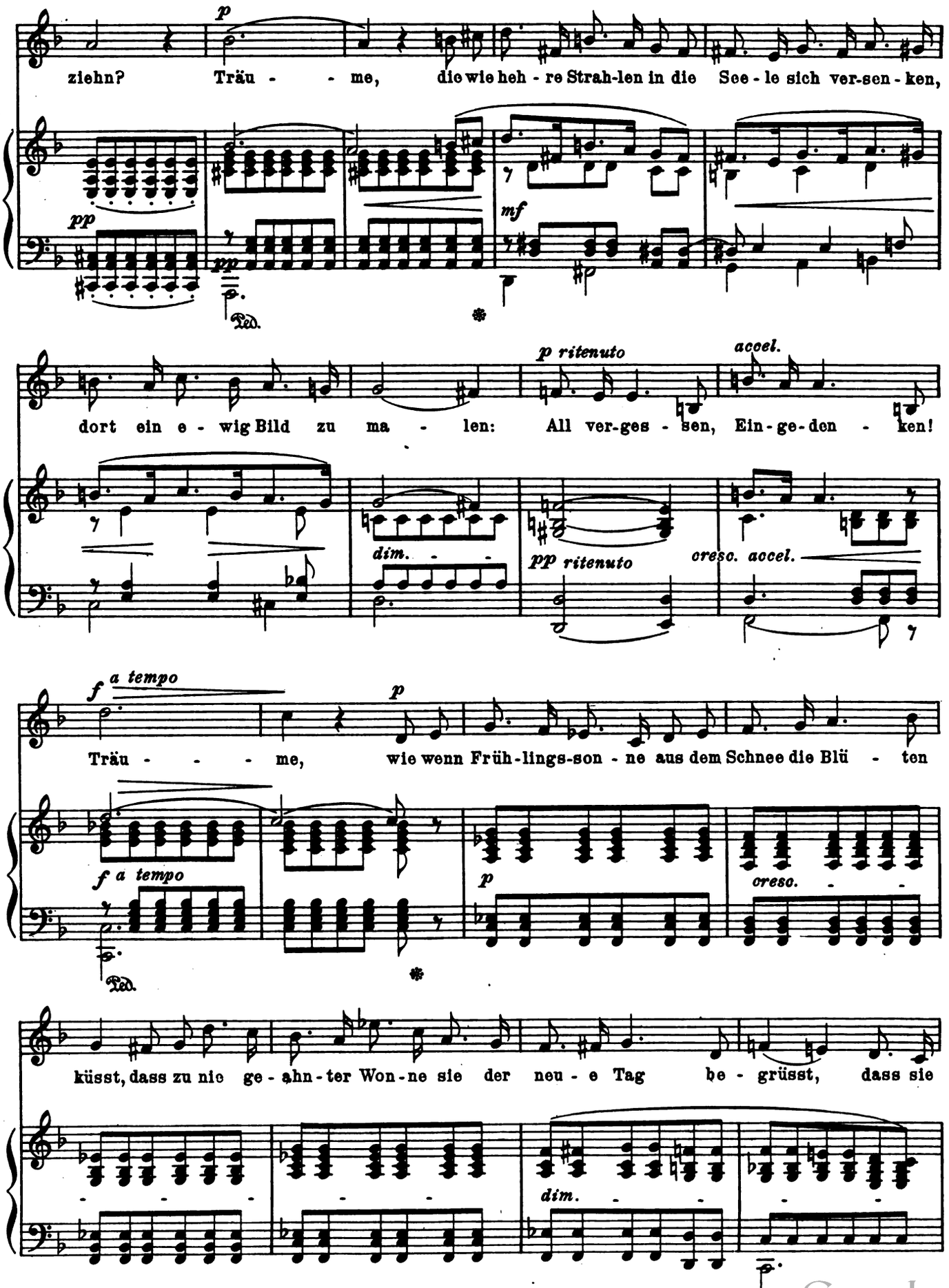

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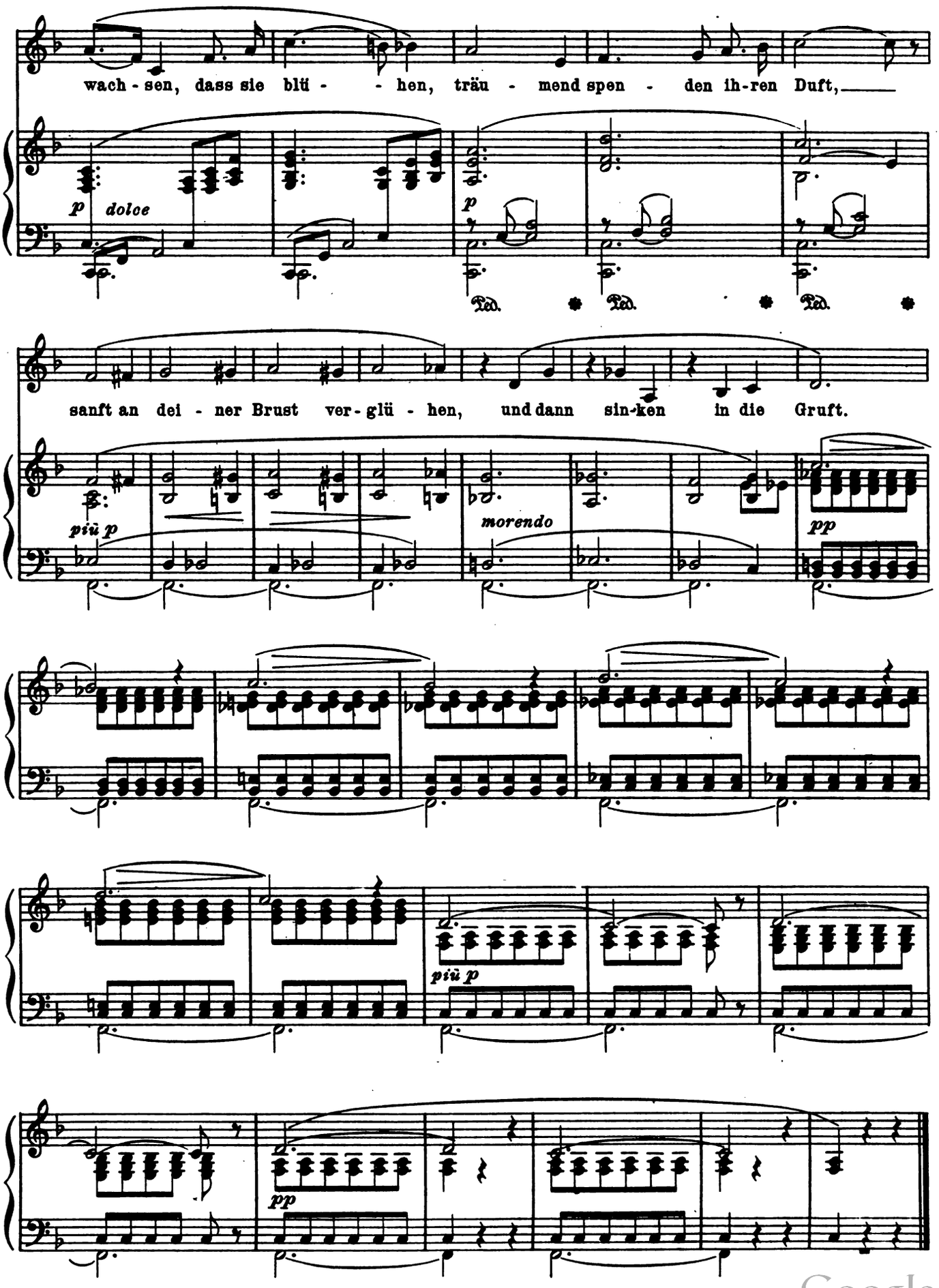

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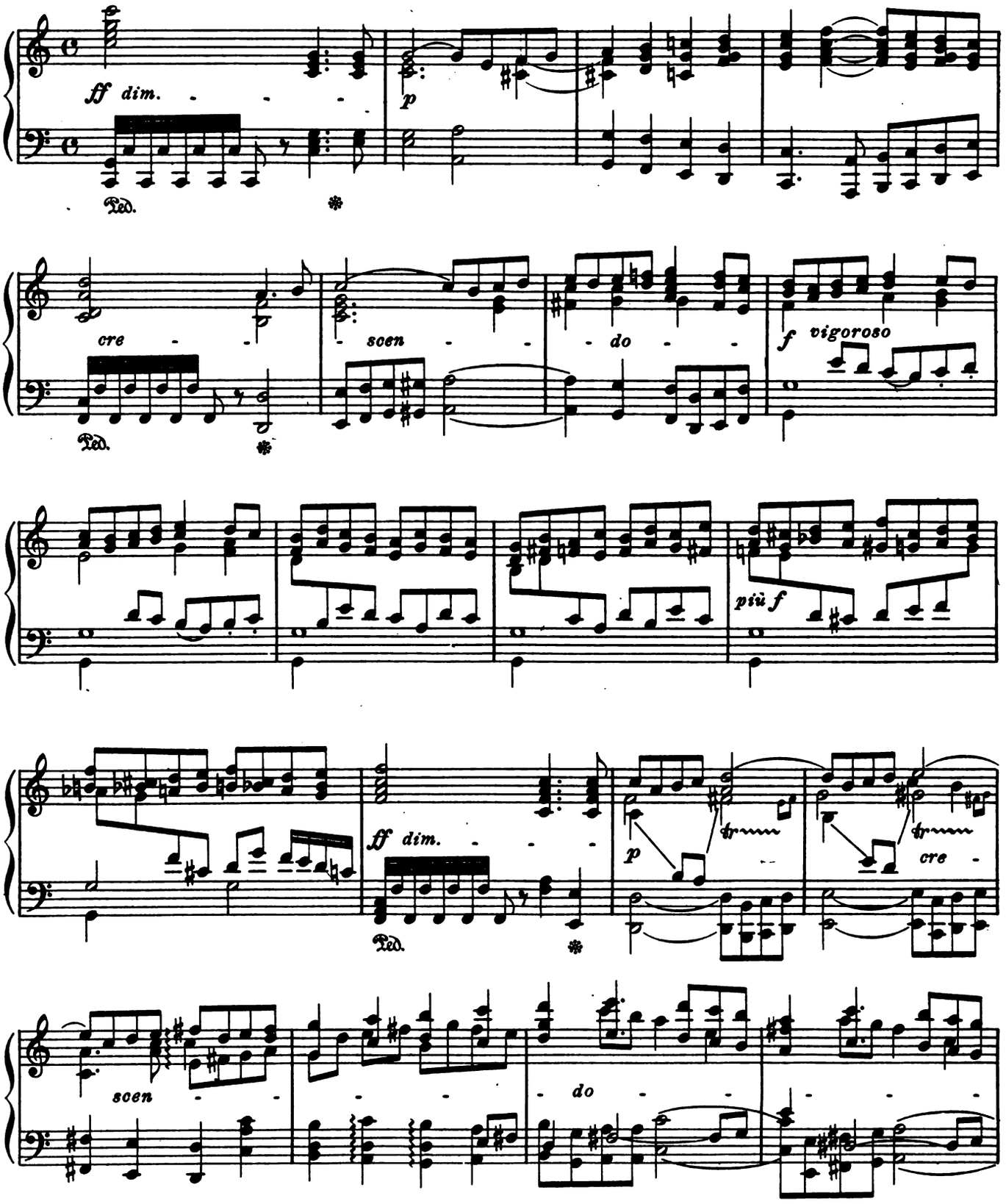
Richard Wagner (1813 - 1883)

Procession of the Meistersinger
from "Die Meistersinger" Act III



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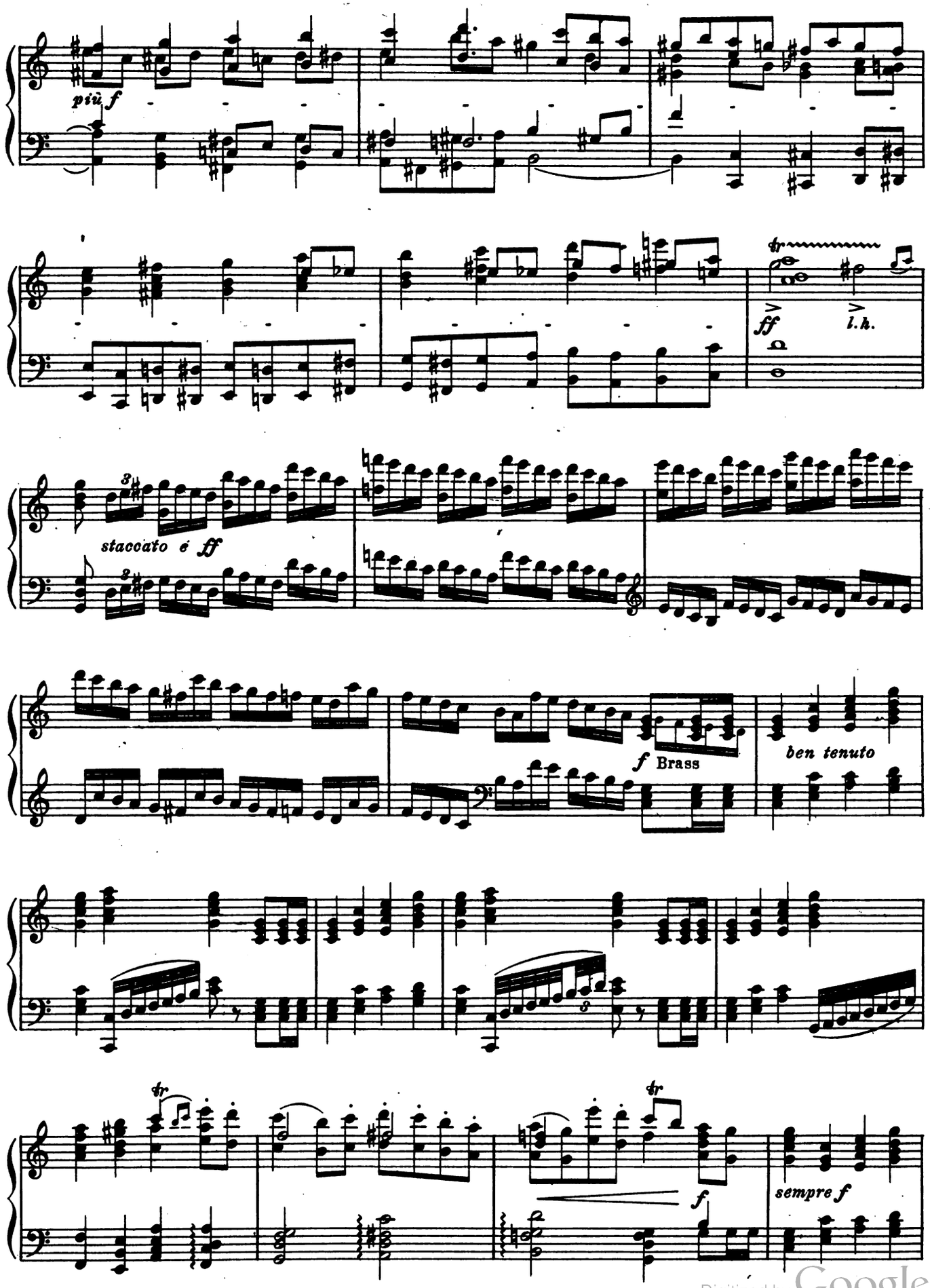

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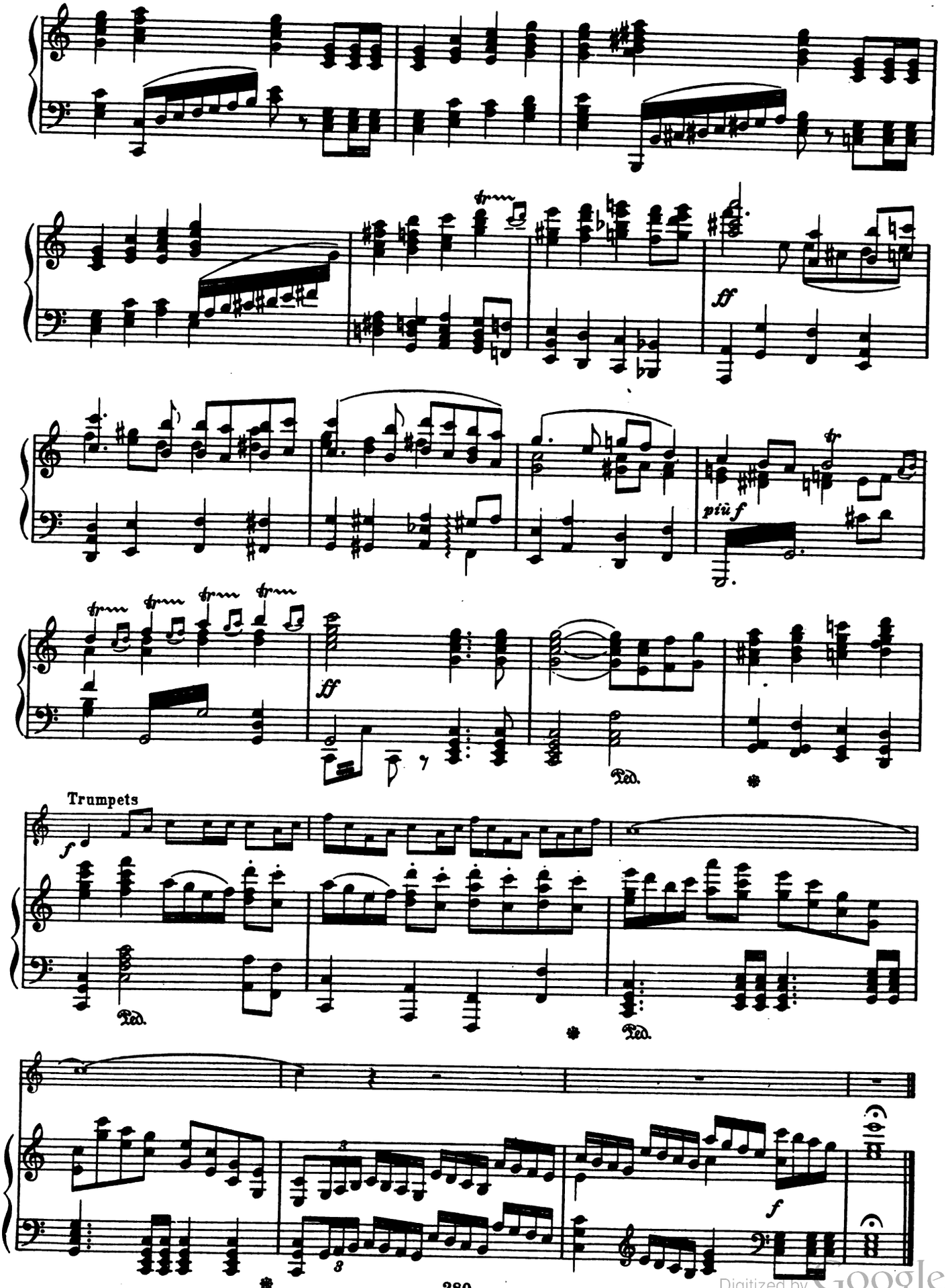

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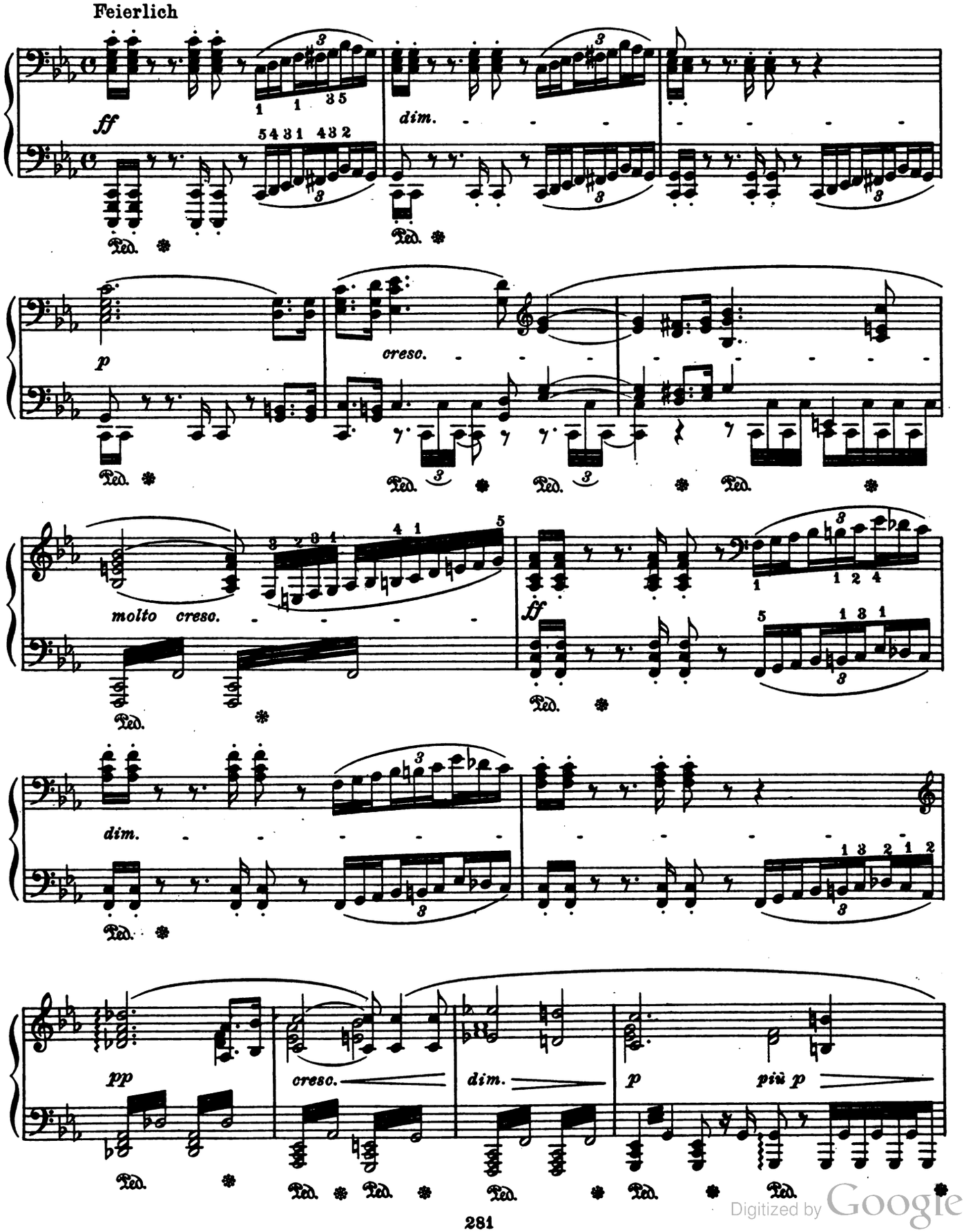
Richard Wagner (1813 - 1883)

"Siegfried's Funeral March" from "Götterdämmerung"



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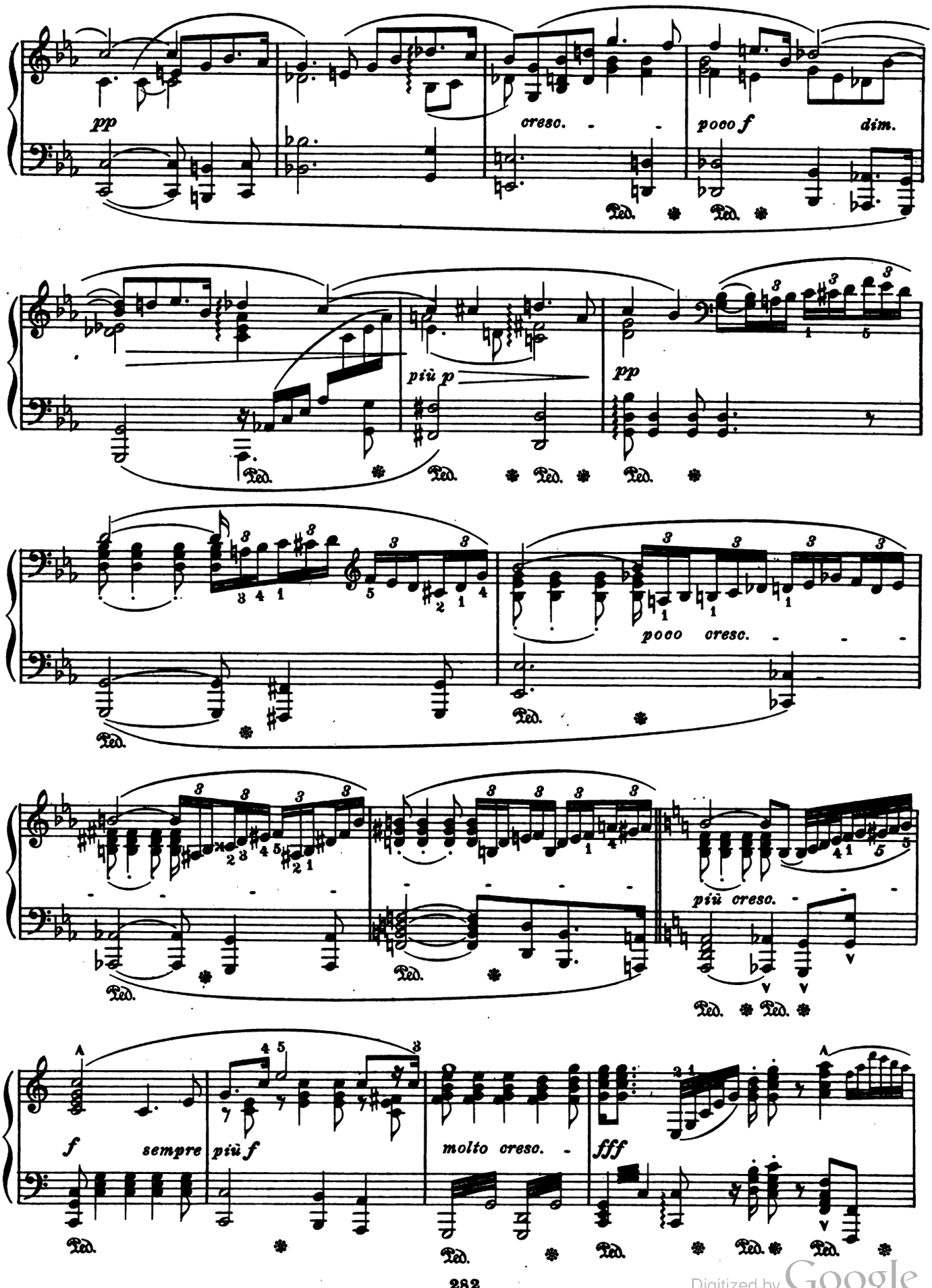

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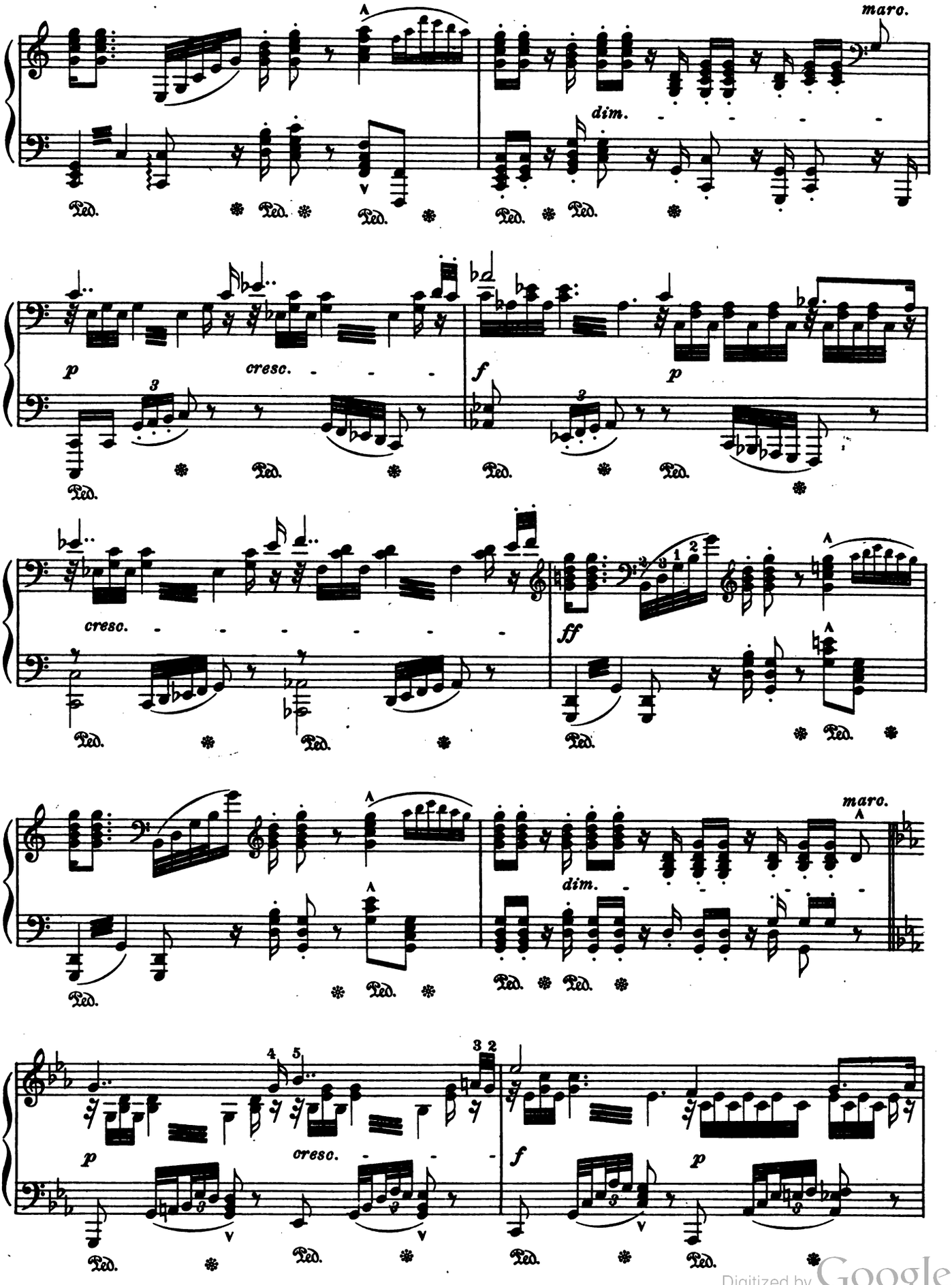

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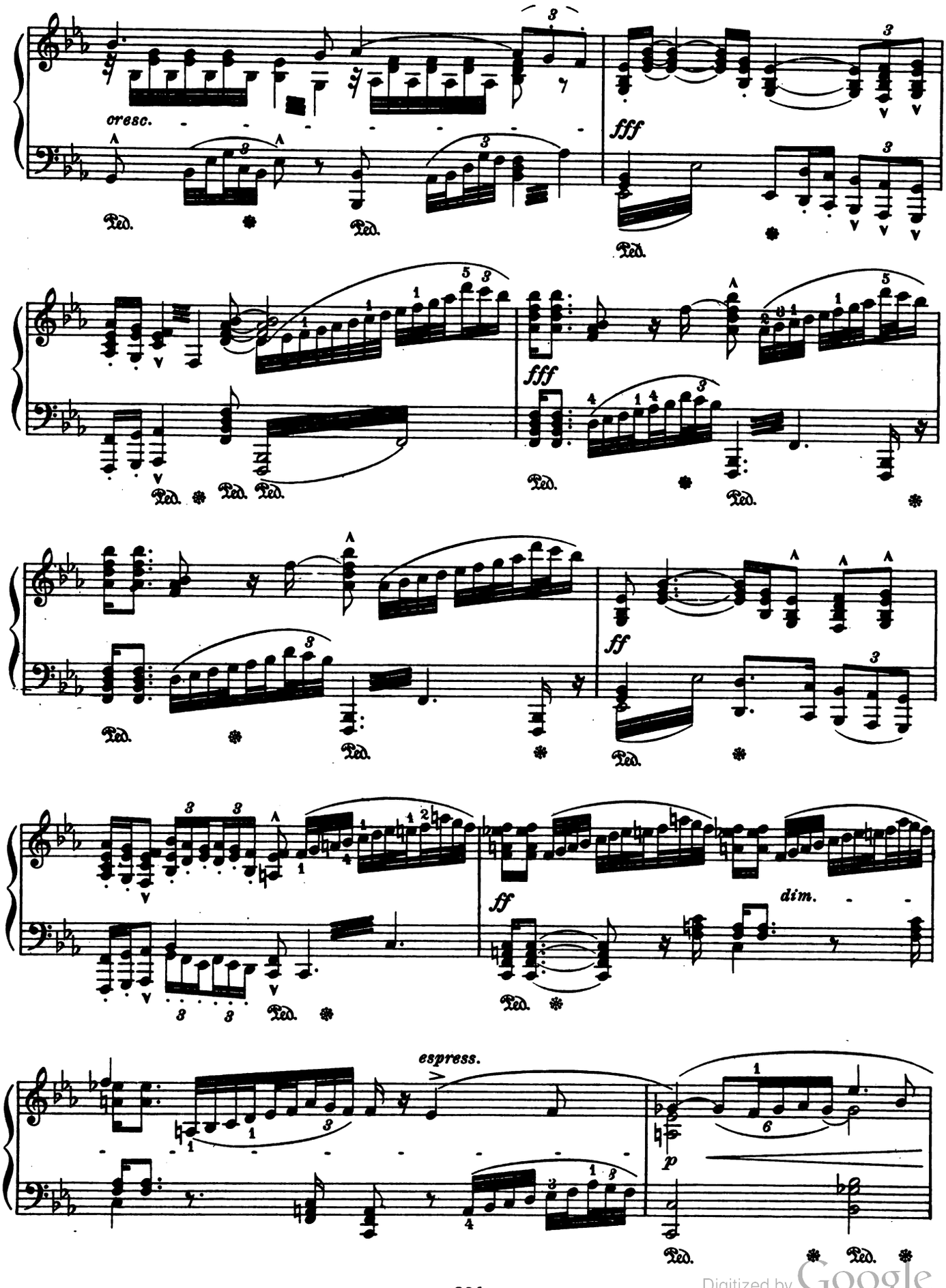

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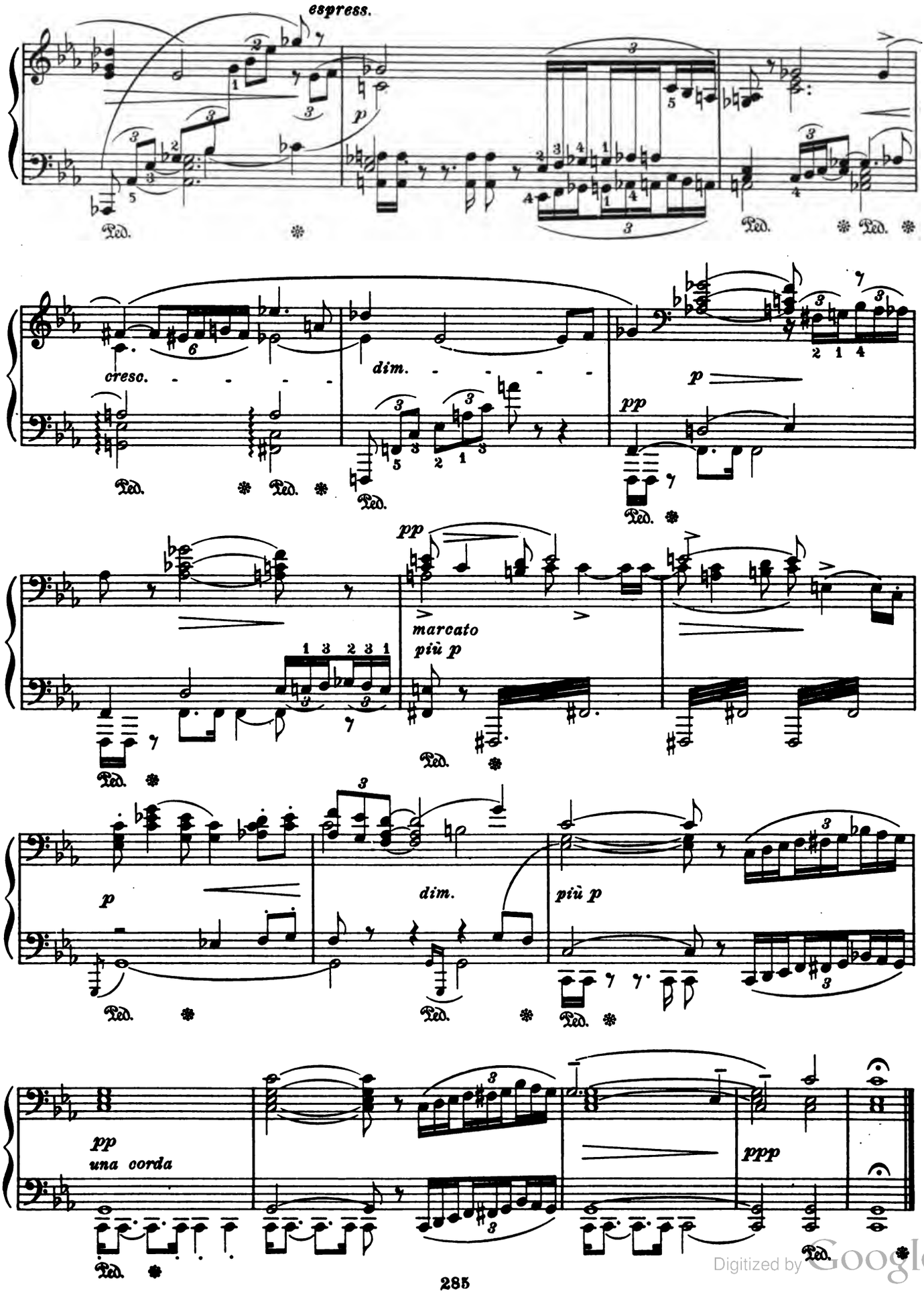

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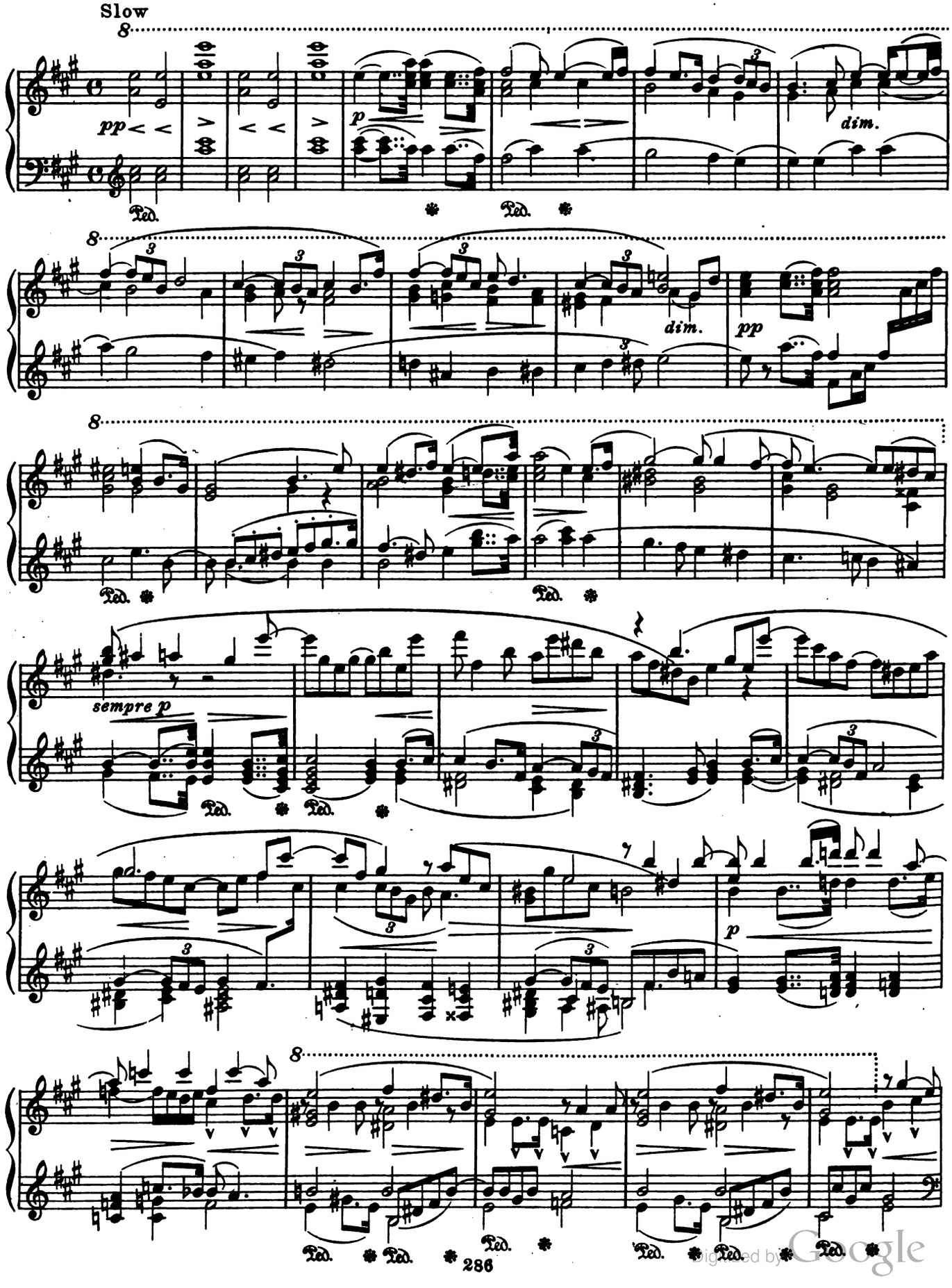
Richard Wagner (1813 - 1883)

Prelude to "Lohengrin"



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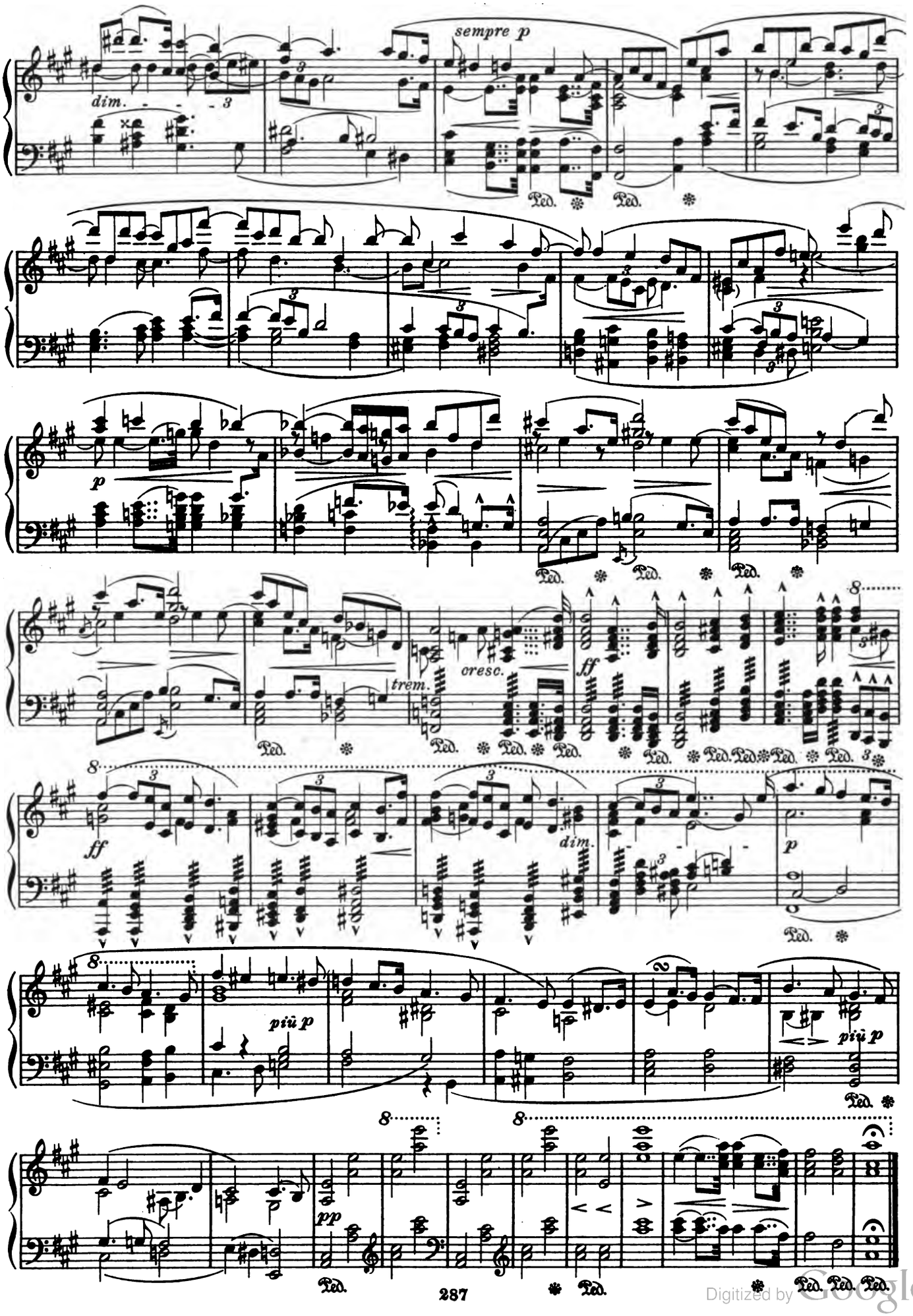

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SECTION EIGHT

THE DEVELOPMENT OF THE ART SONG

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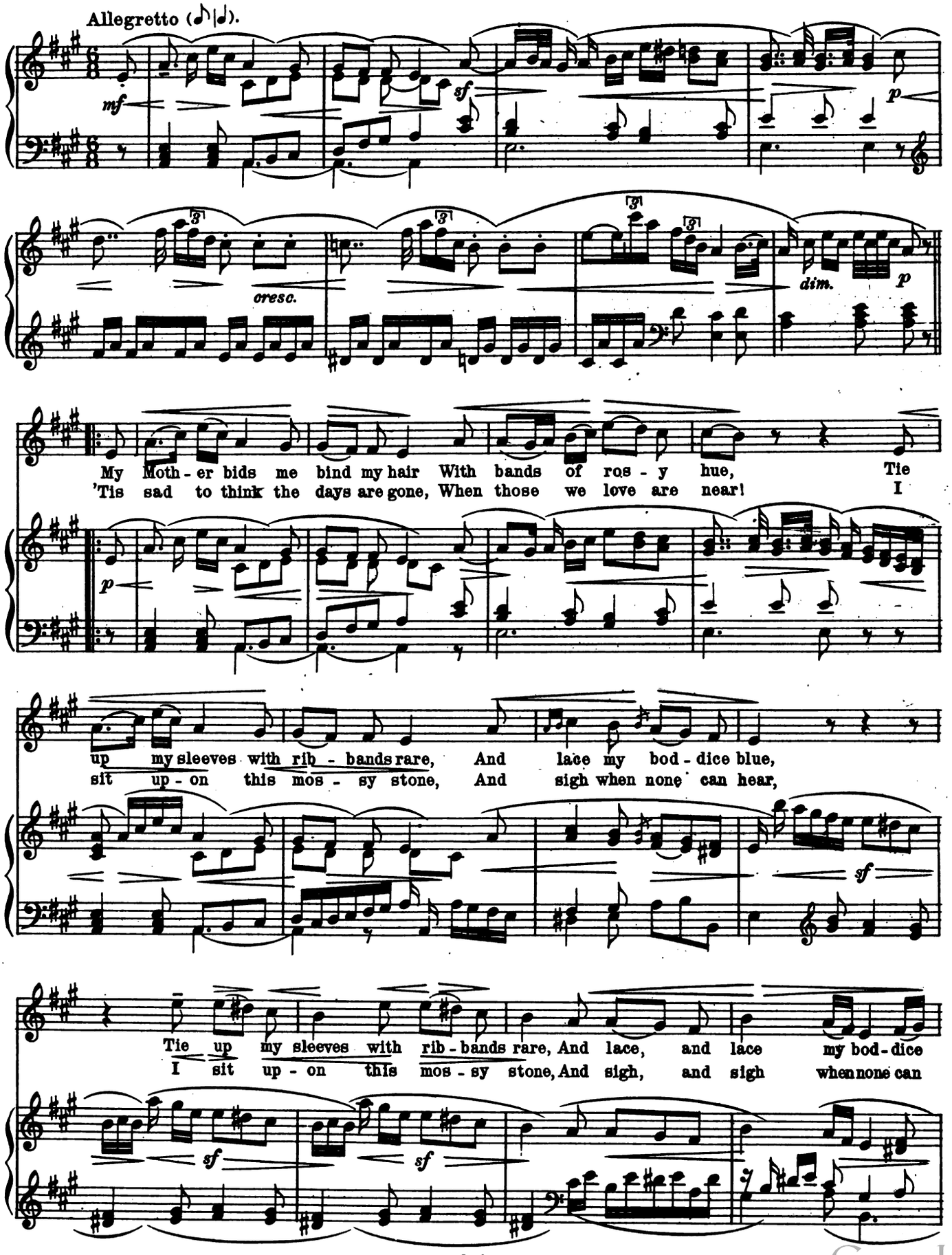
Joseph Haydn (1732-1809)

My Mother Bids Me Bind My Hair



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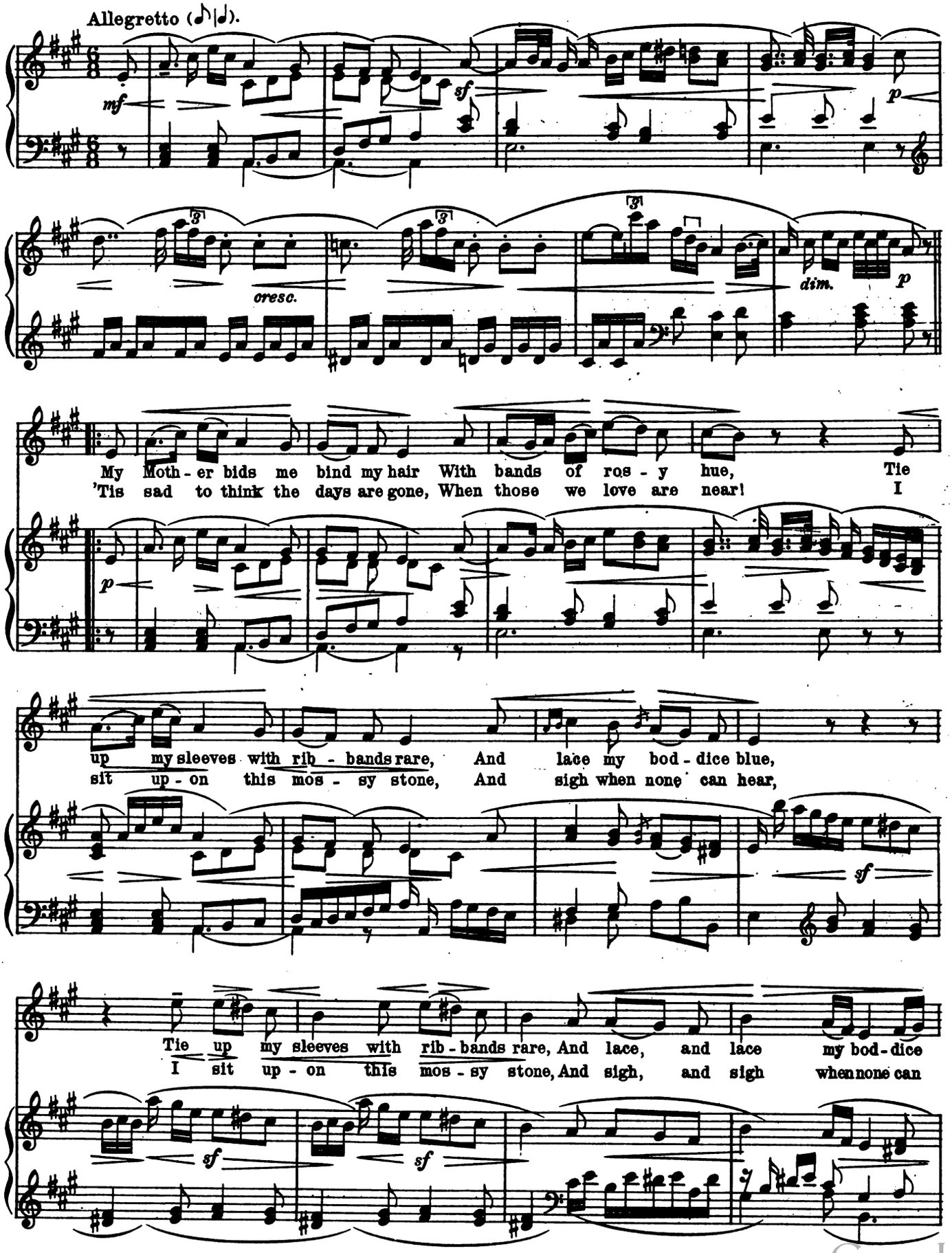
Joseph Haydn (1732-1809)

My Mother Bids Me Bind My Hair



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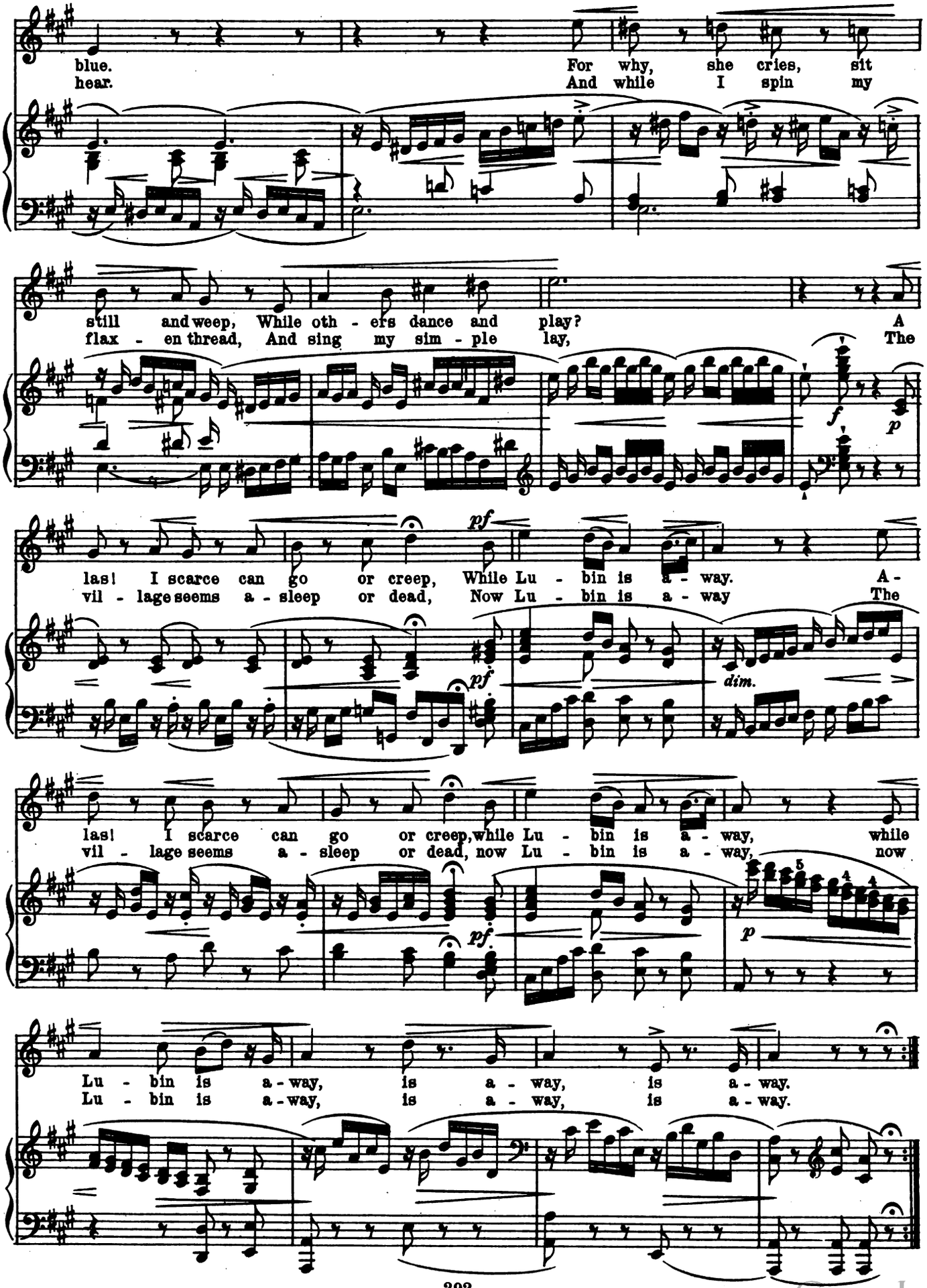

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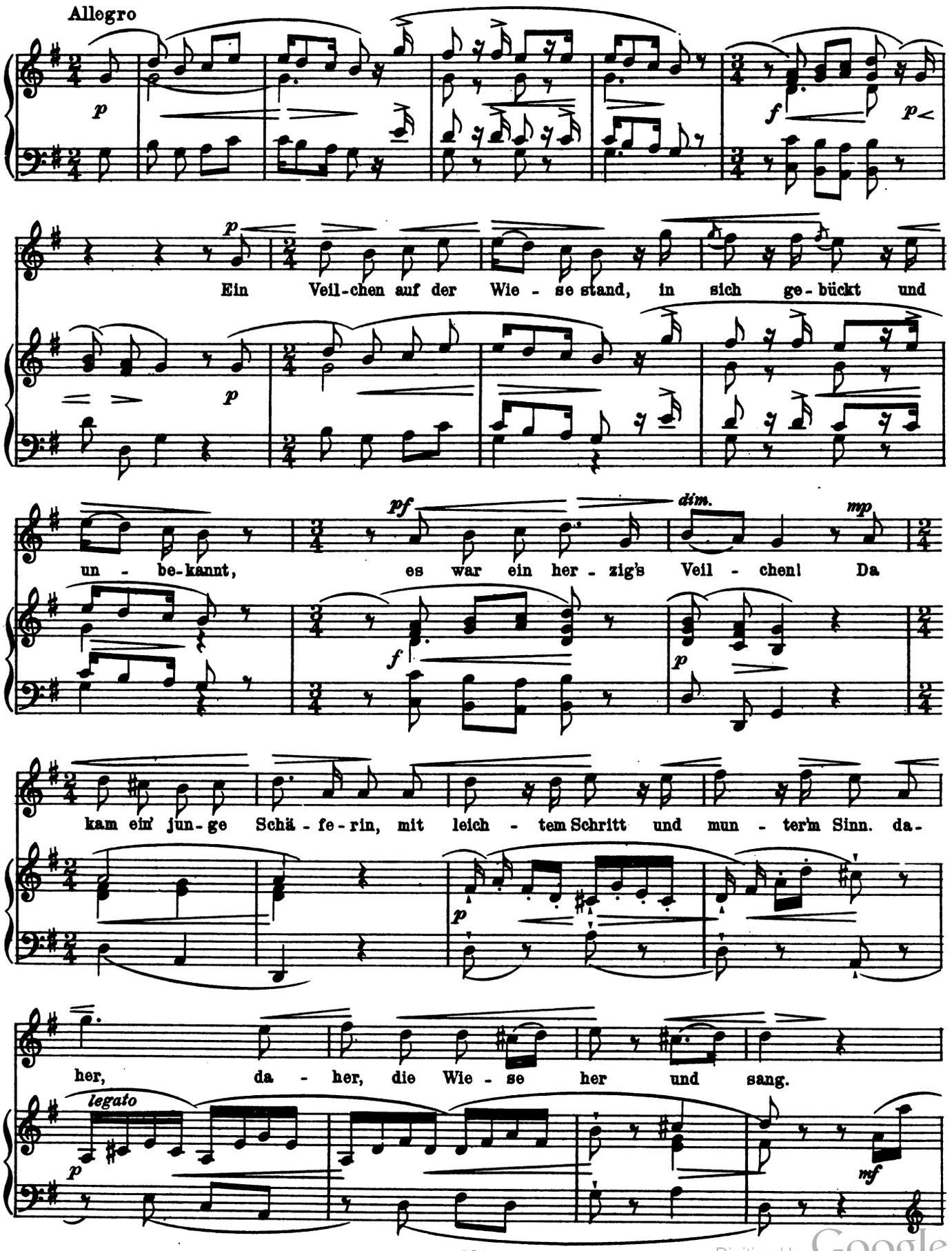
W. A. Mozart (1756-1791)

Das Veilchen



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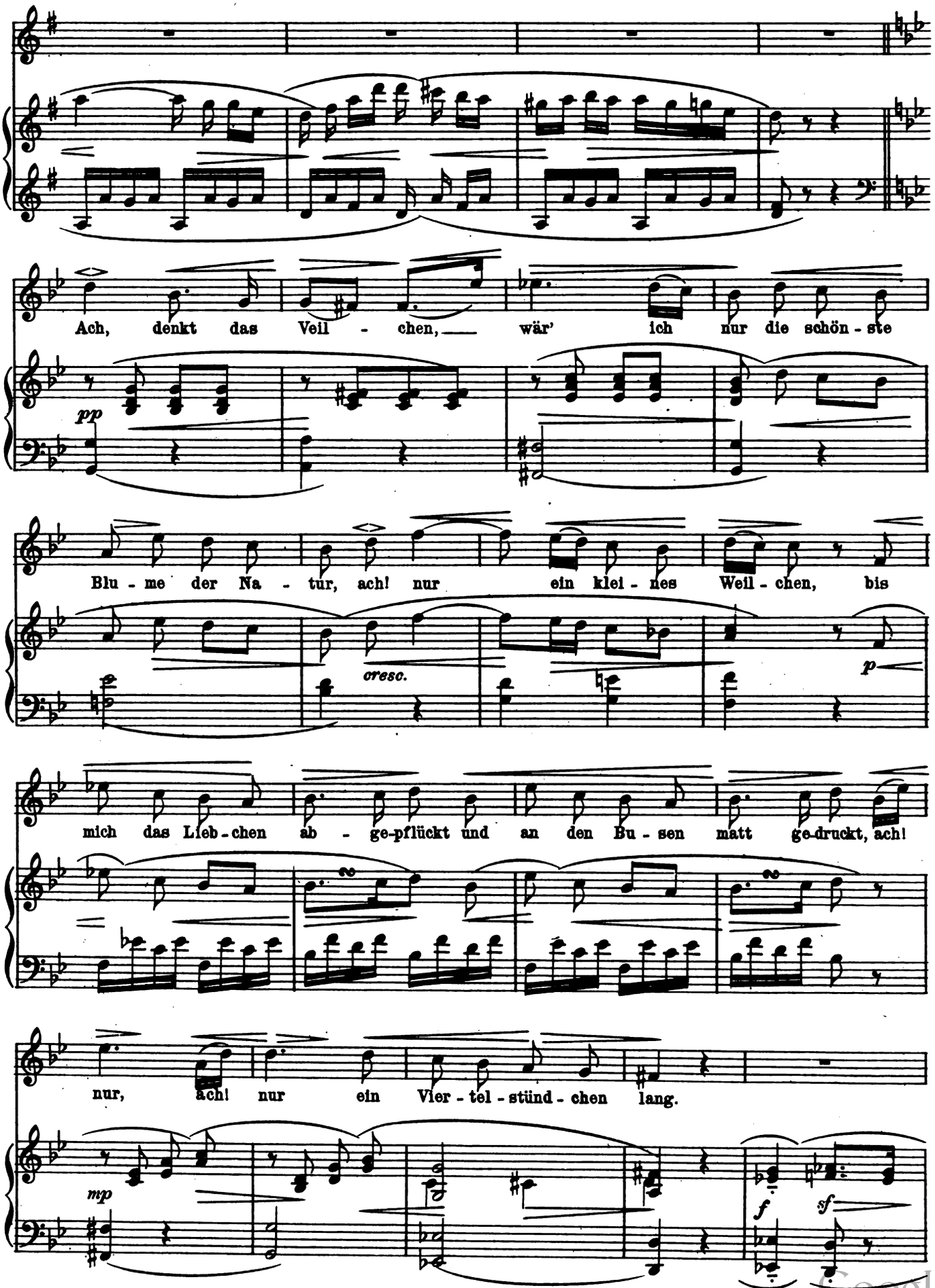

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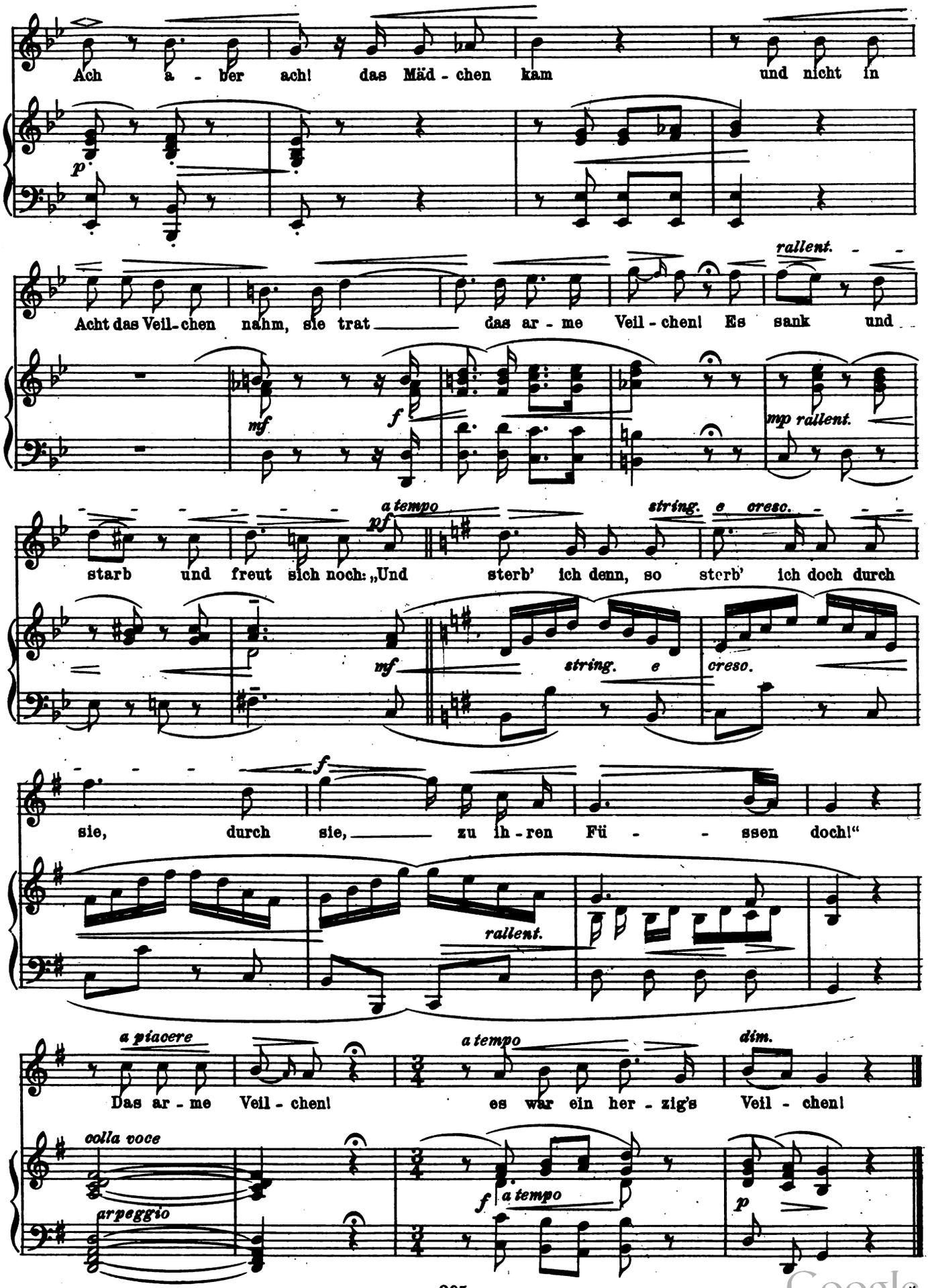

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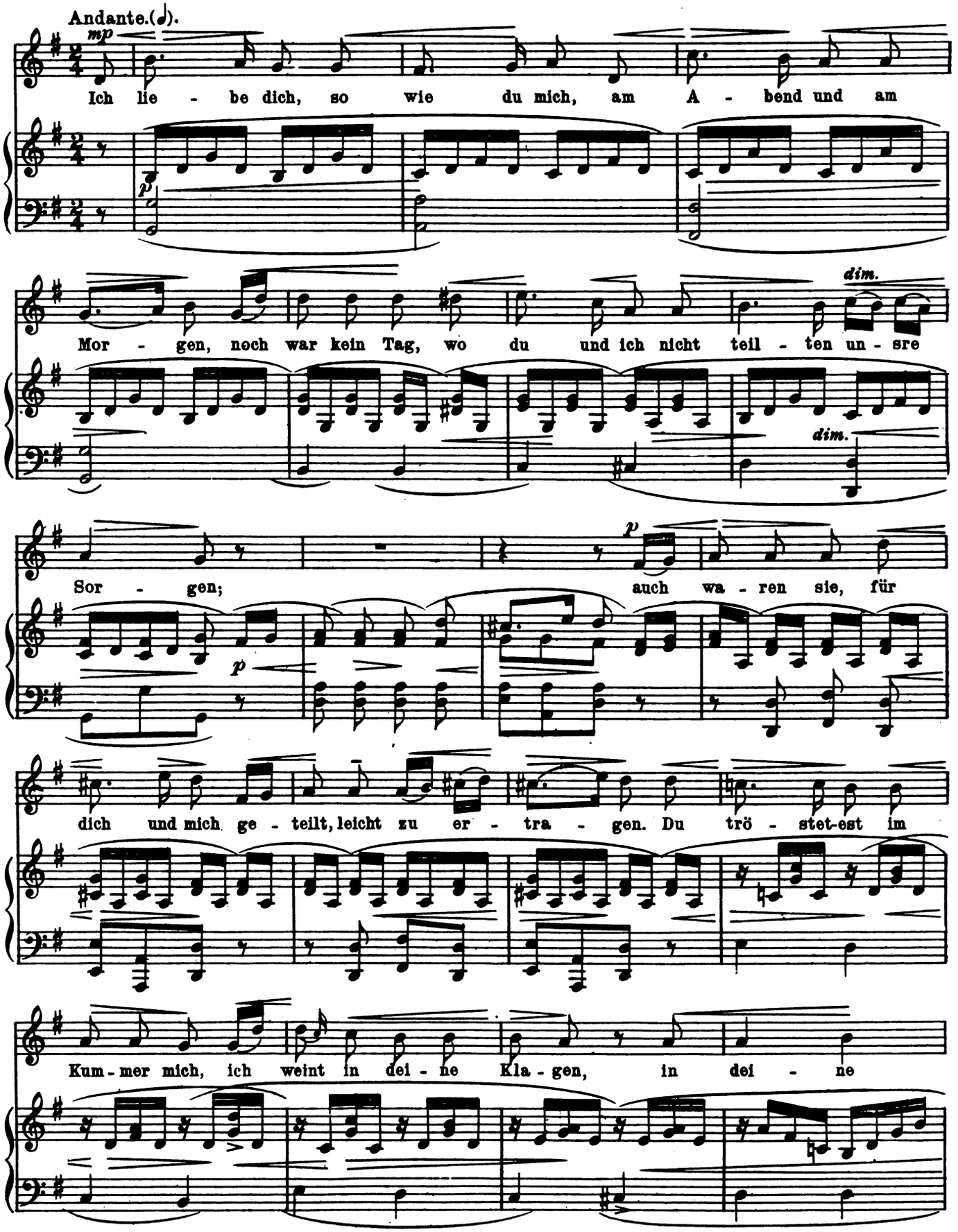
L. v. Beethoven (1770-1827)

Ich liebe dich.



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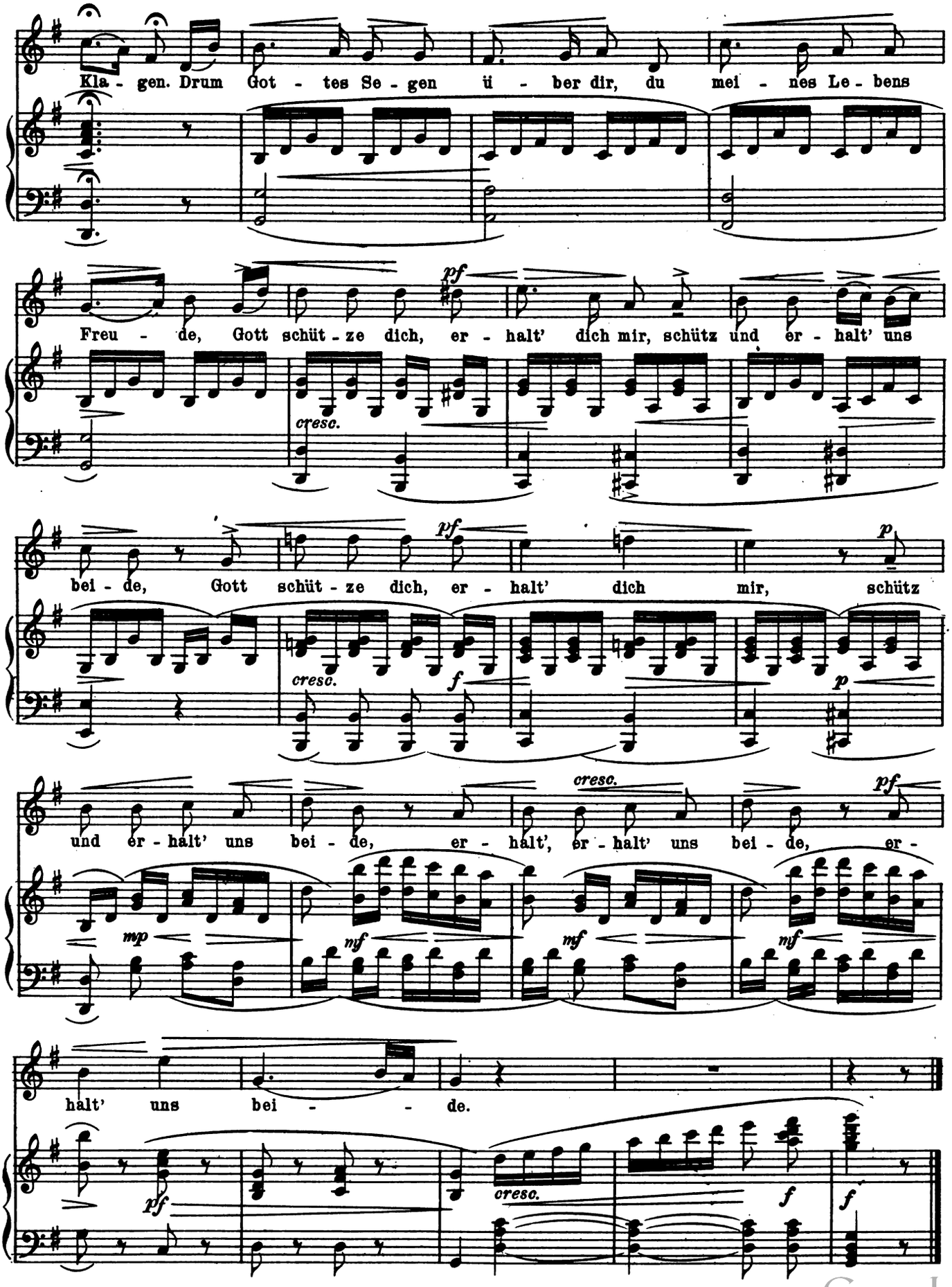

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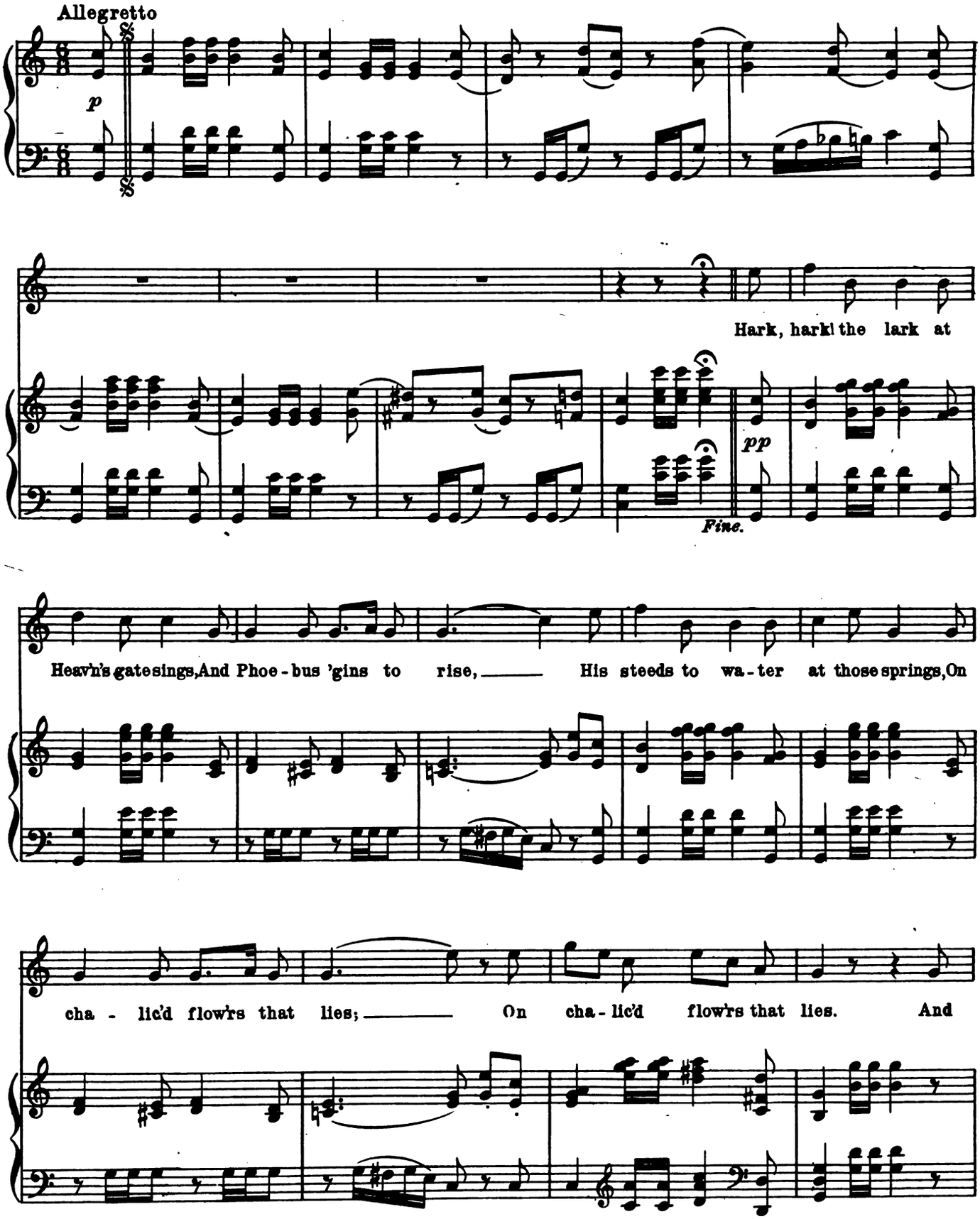
Franz Schubert (1797-1828)

Hark! Hark the Lark.



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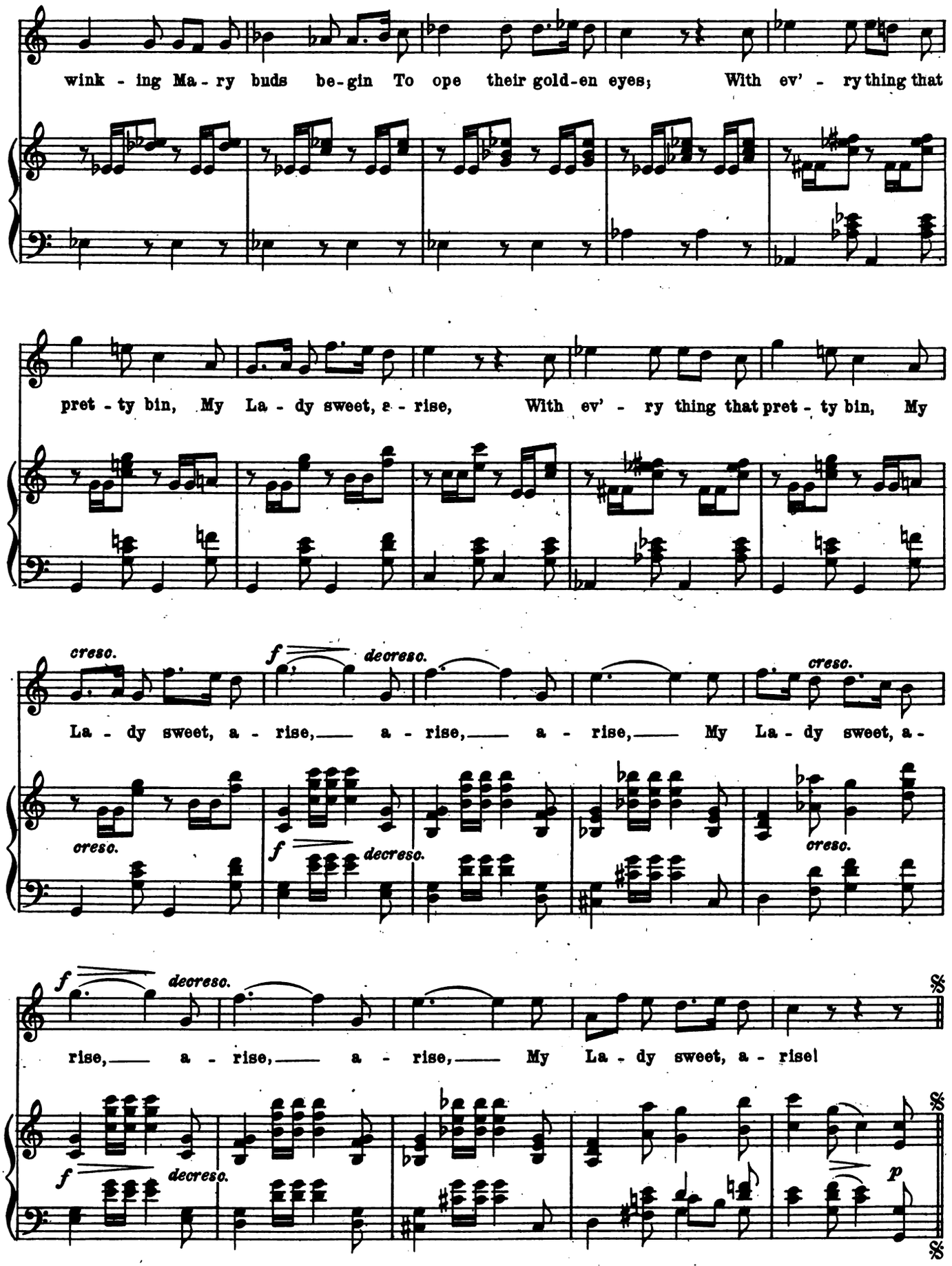

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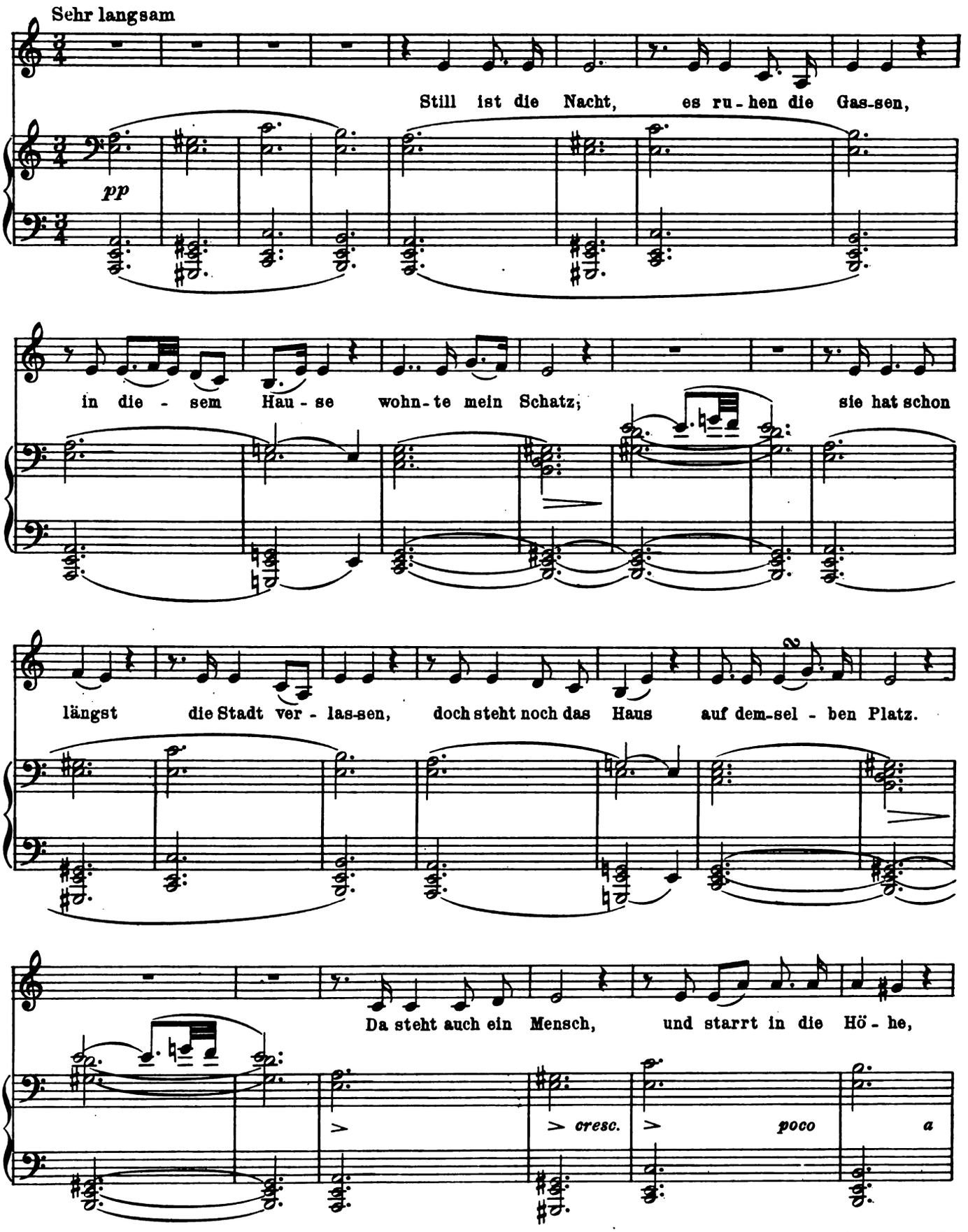
Franz Schubert (1797-1828)

Der Doppelgänger.

(Orig. H moll)



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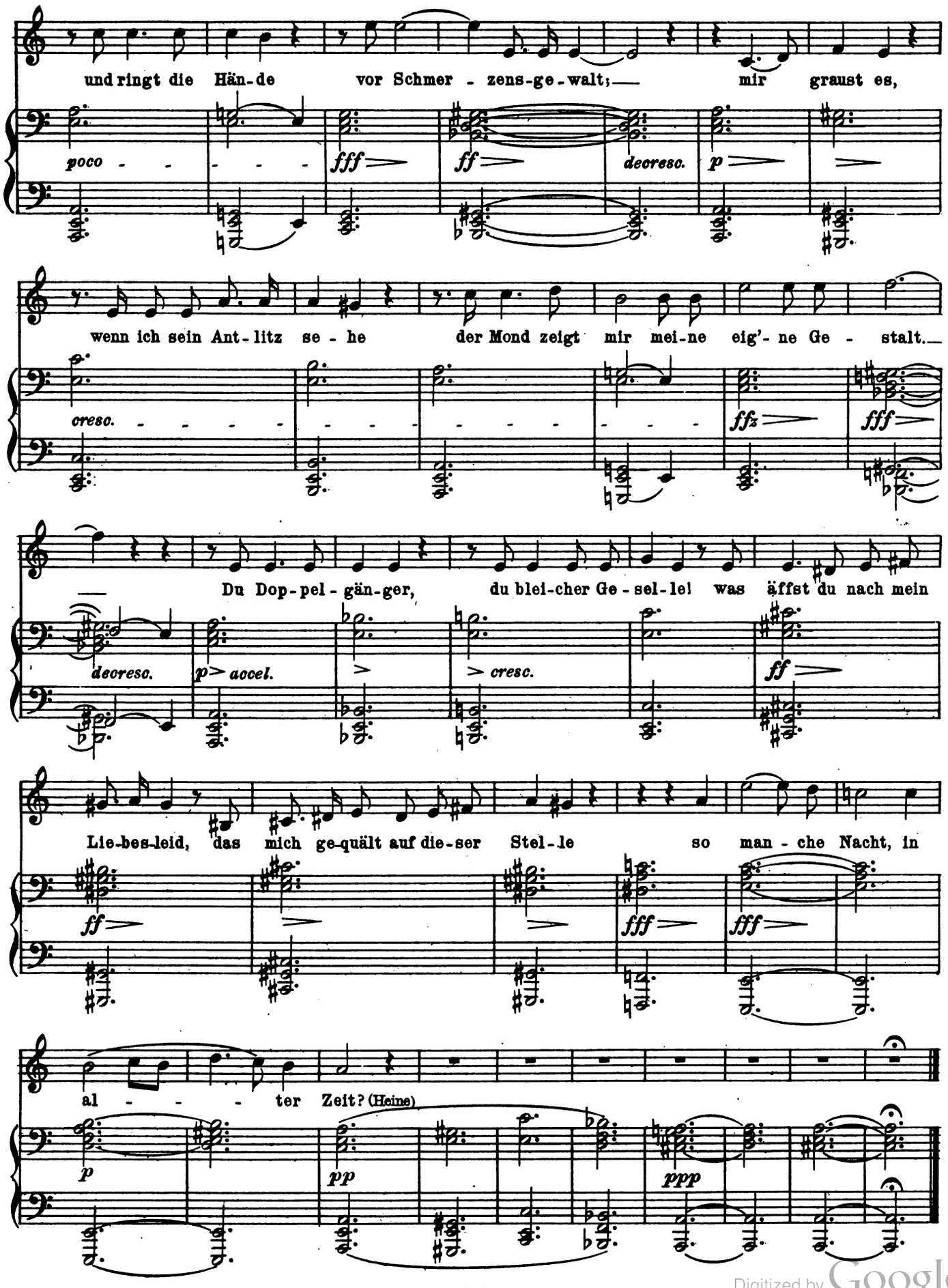

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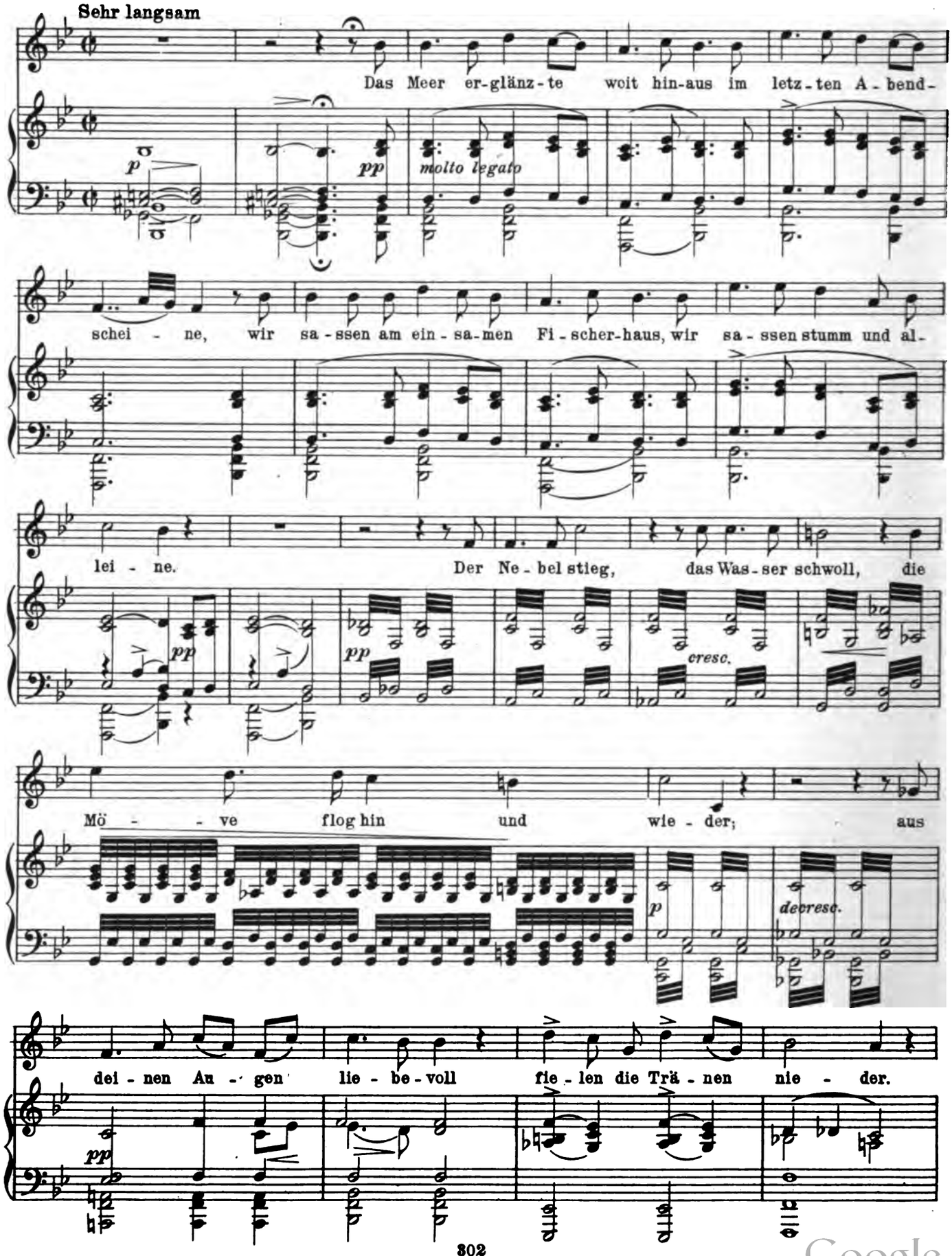
Franz Schubert (1797-1828)

Am Meer.



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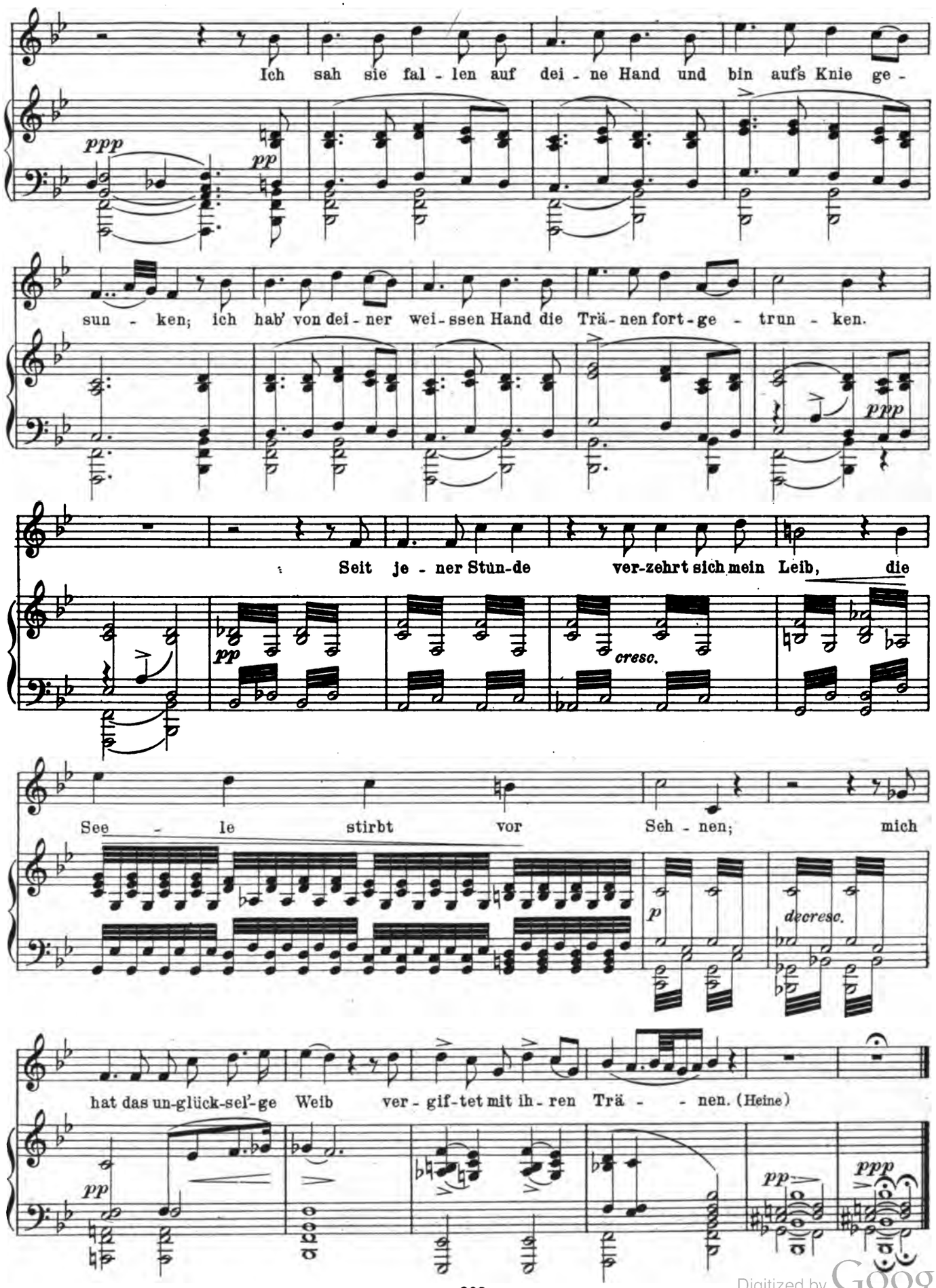

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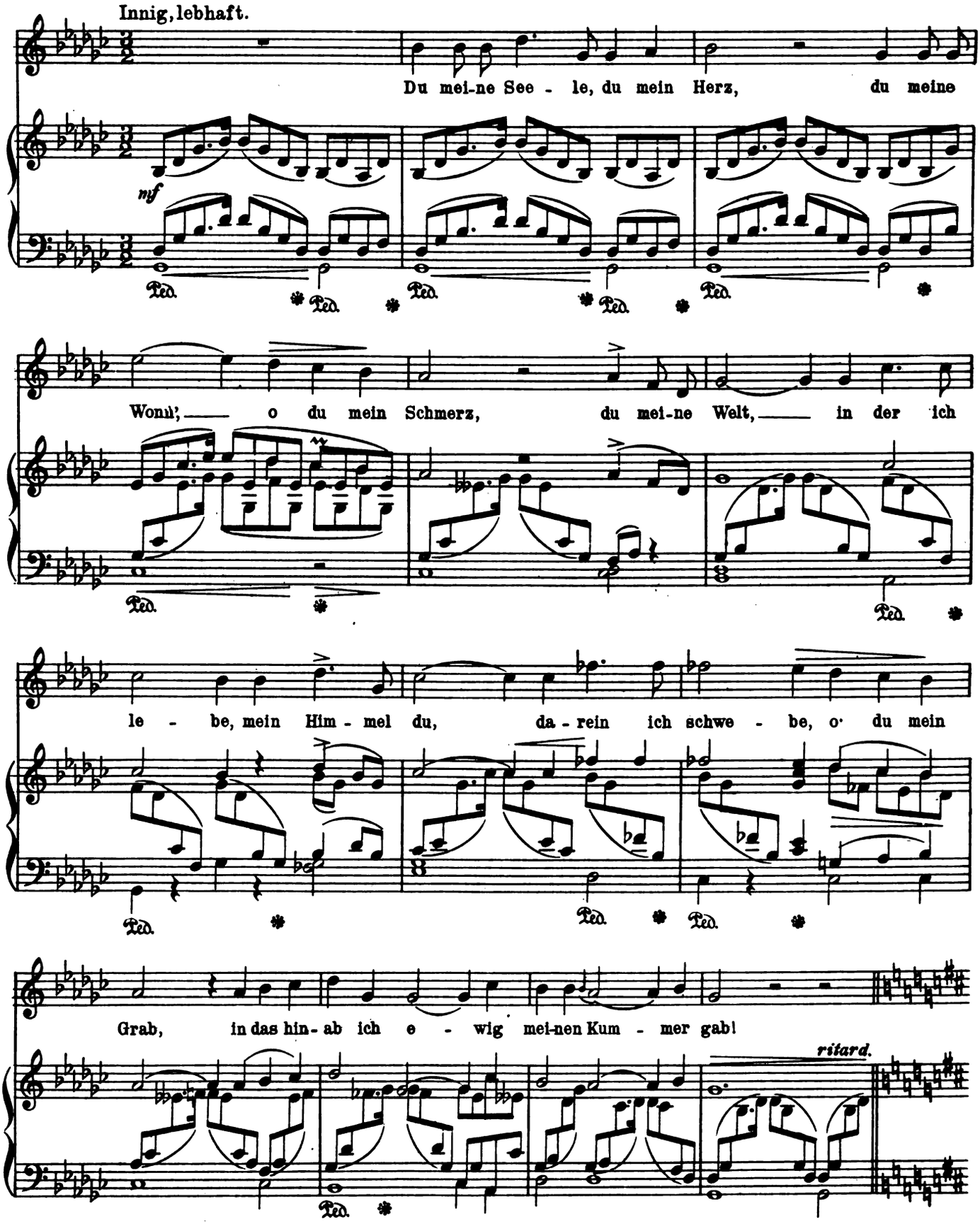
Robert Schumann (1810-1856)

(Orig. As dur.)

Widmung. Op. 25.



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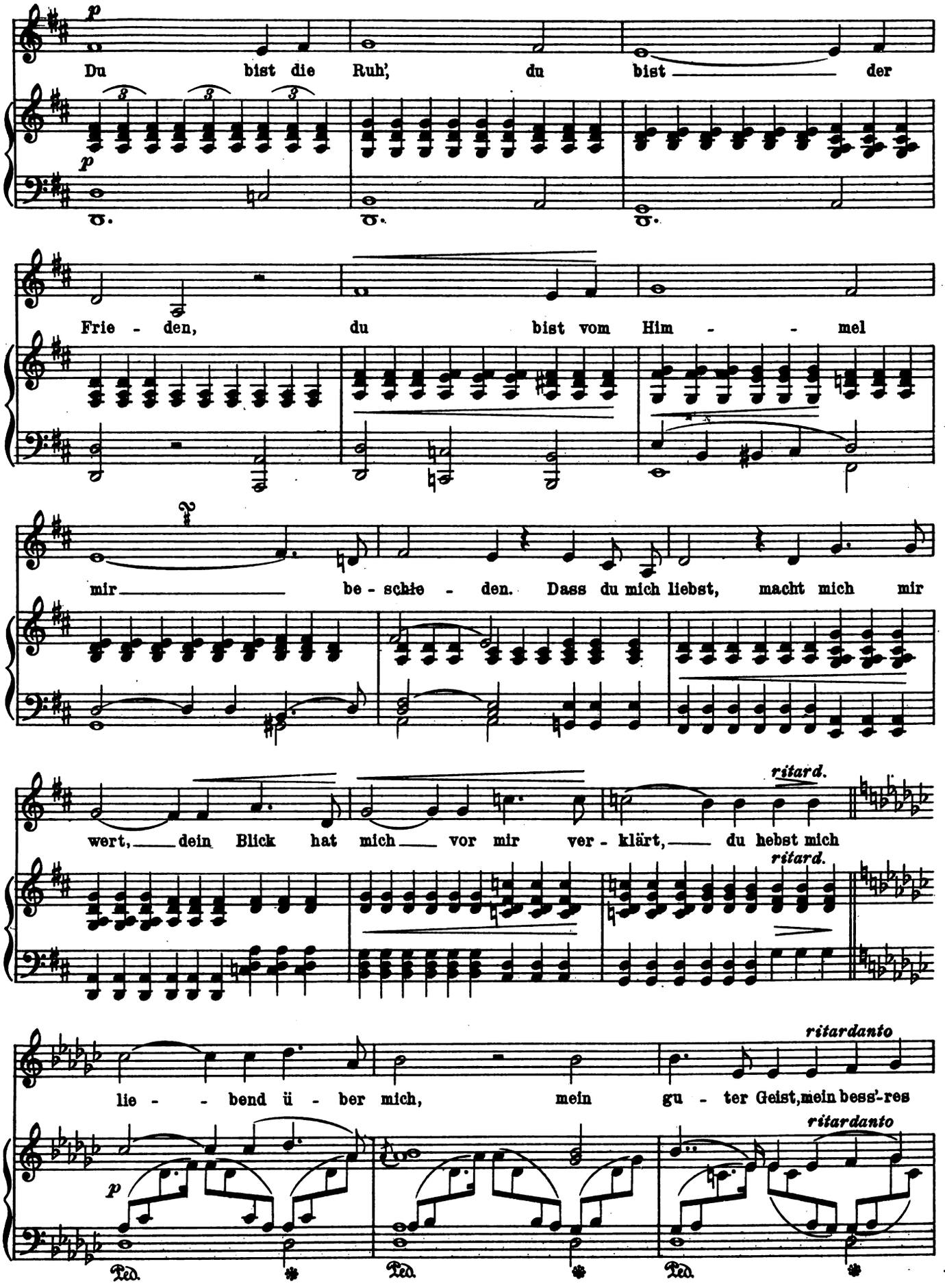

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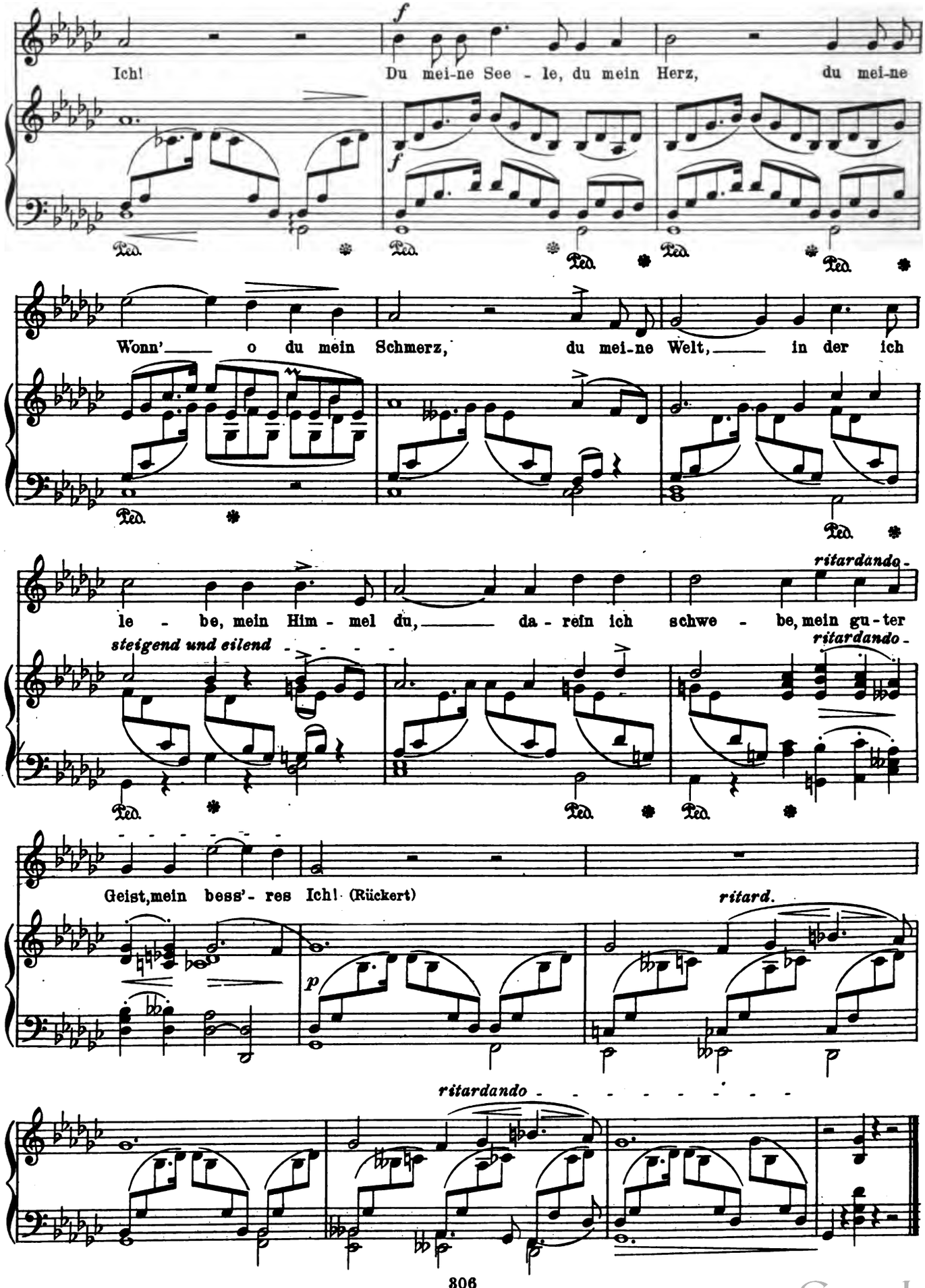

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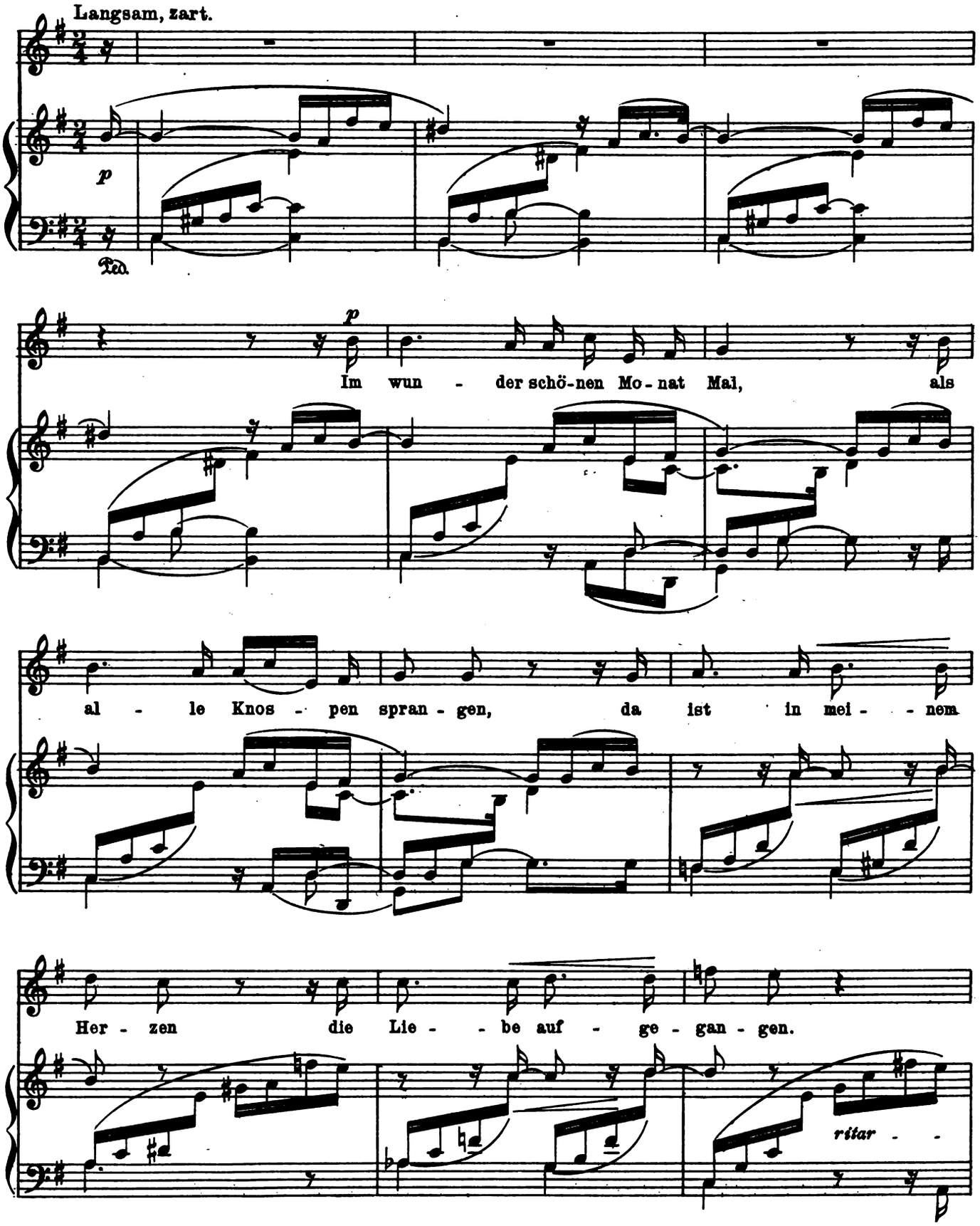
Robert Schumann (1810-1856)

Im wunderschönen Monat Mai. Op. 48.



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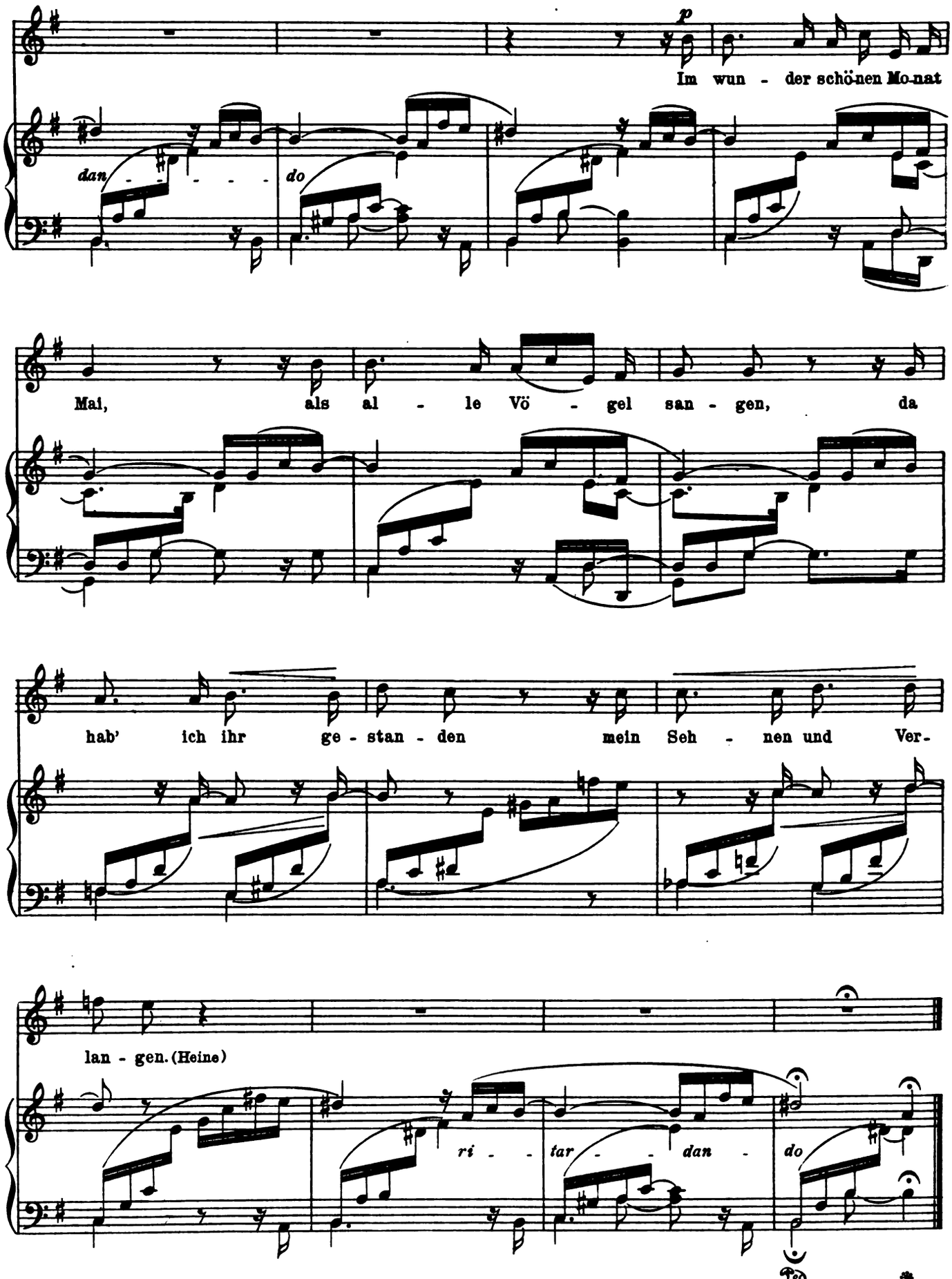

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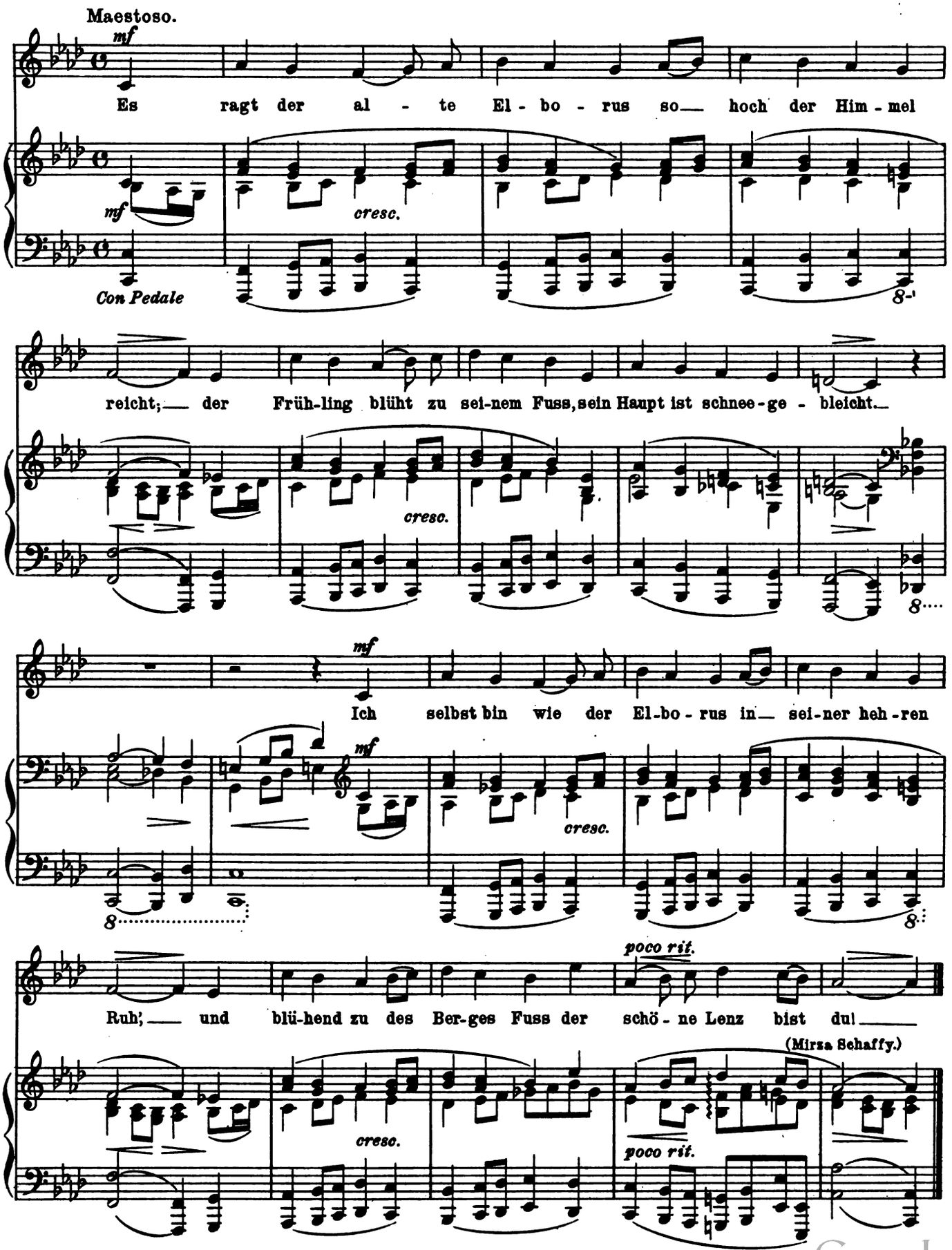
Robert Franz (1815-1892)

"Es ragt der alte Elborus"



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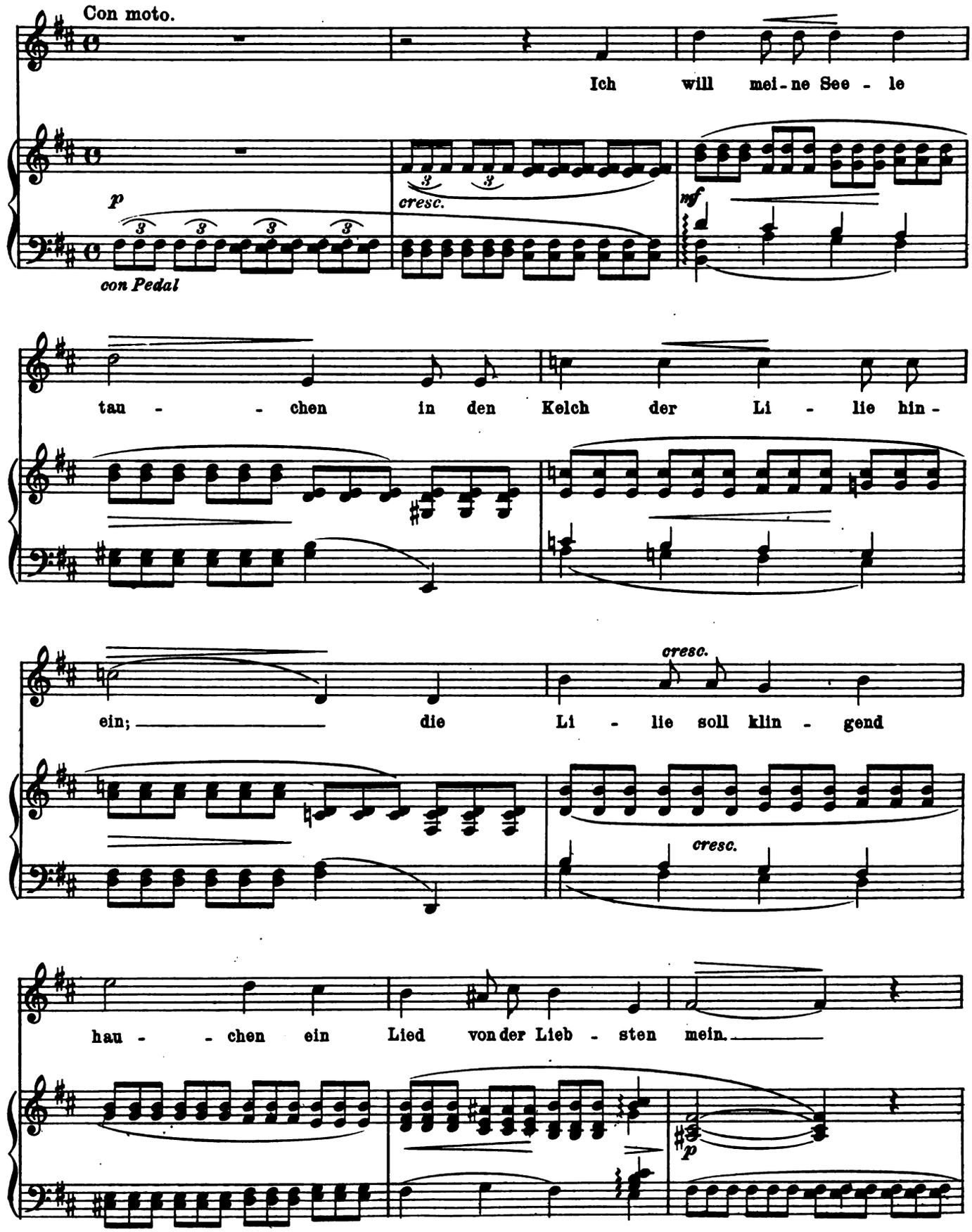
Robert Franz (1815-1892)

"Ich will meine Seele tauchen"



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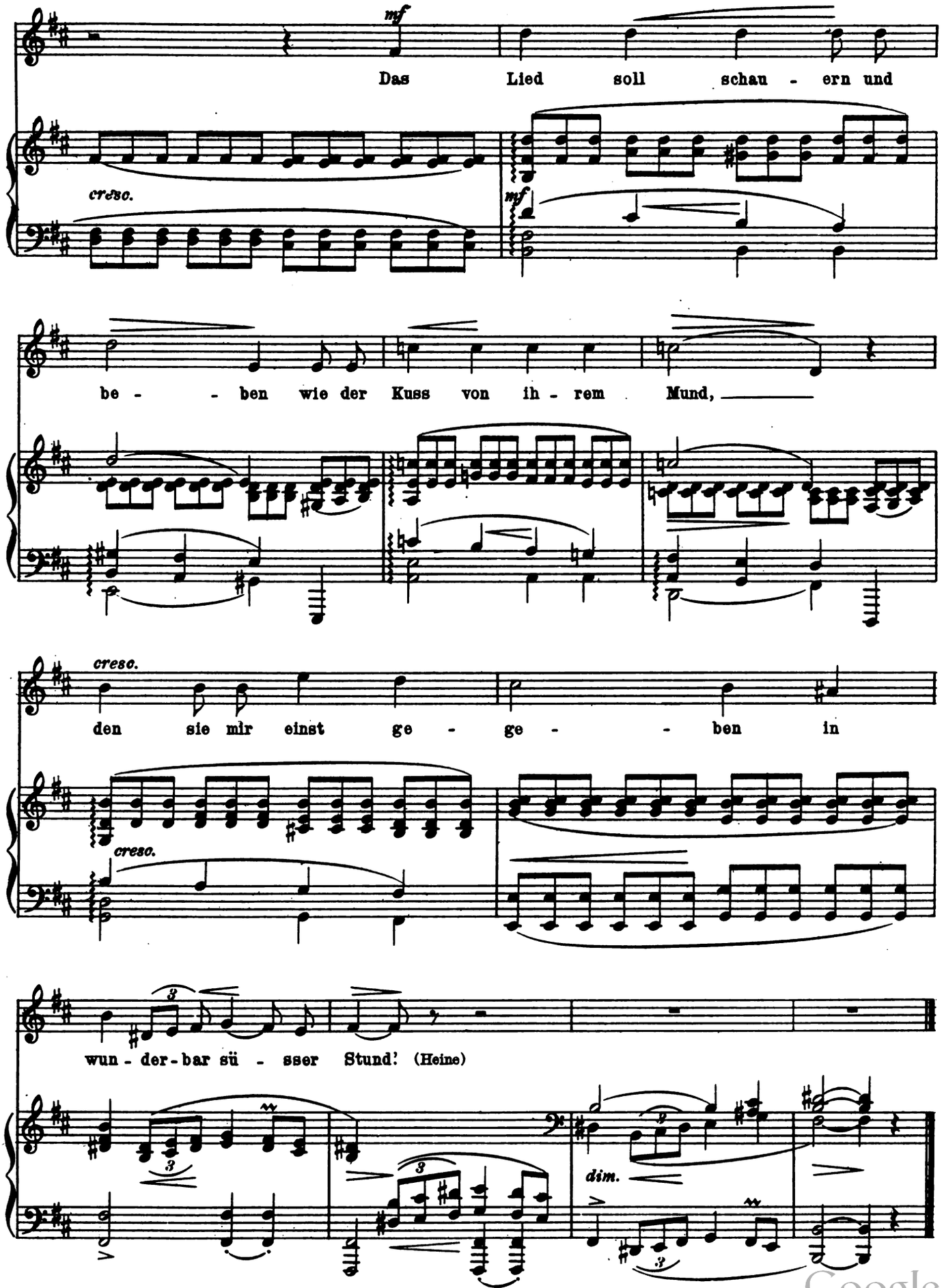

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SECTION NINE
THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

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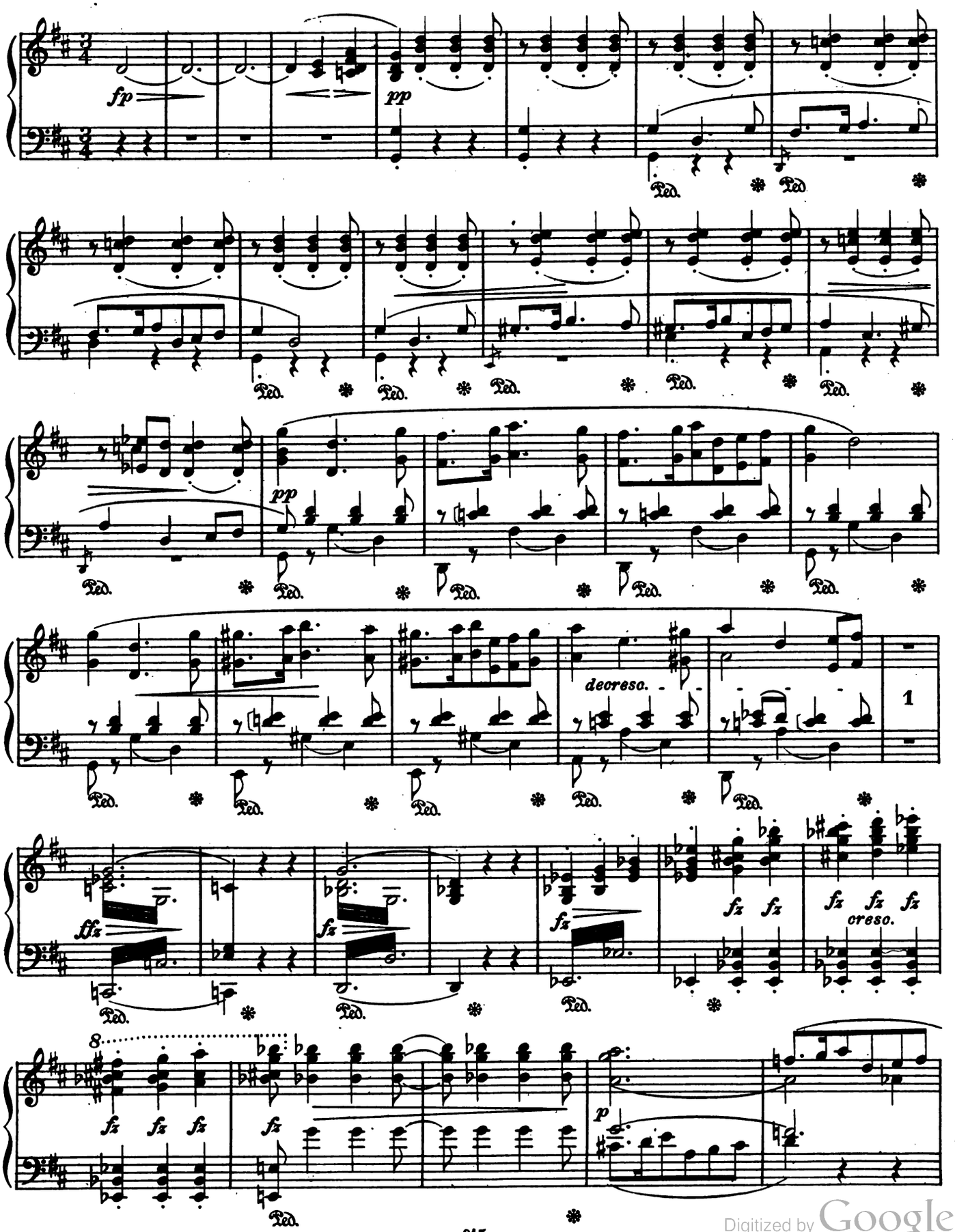
Franz Schubert (1797–1828)

Excerpt from Unfinished Symphony



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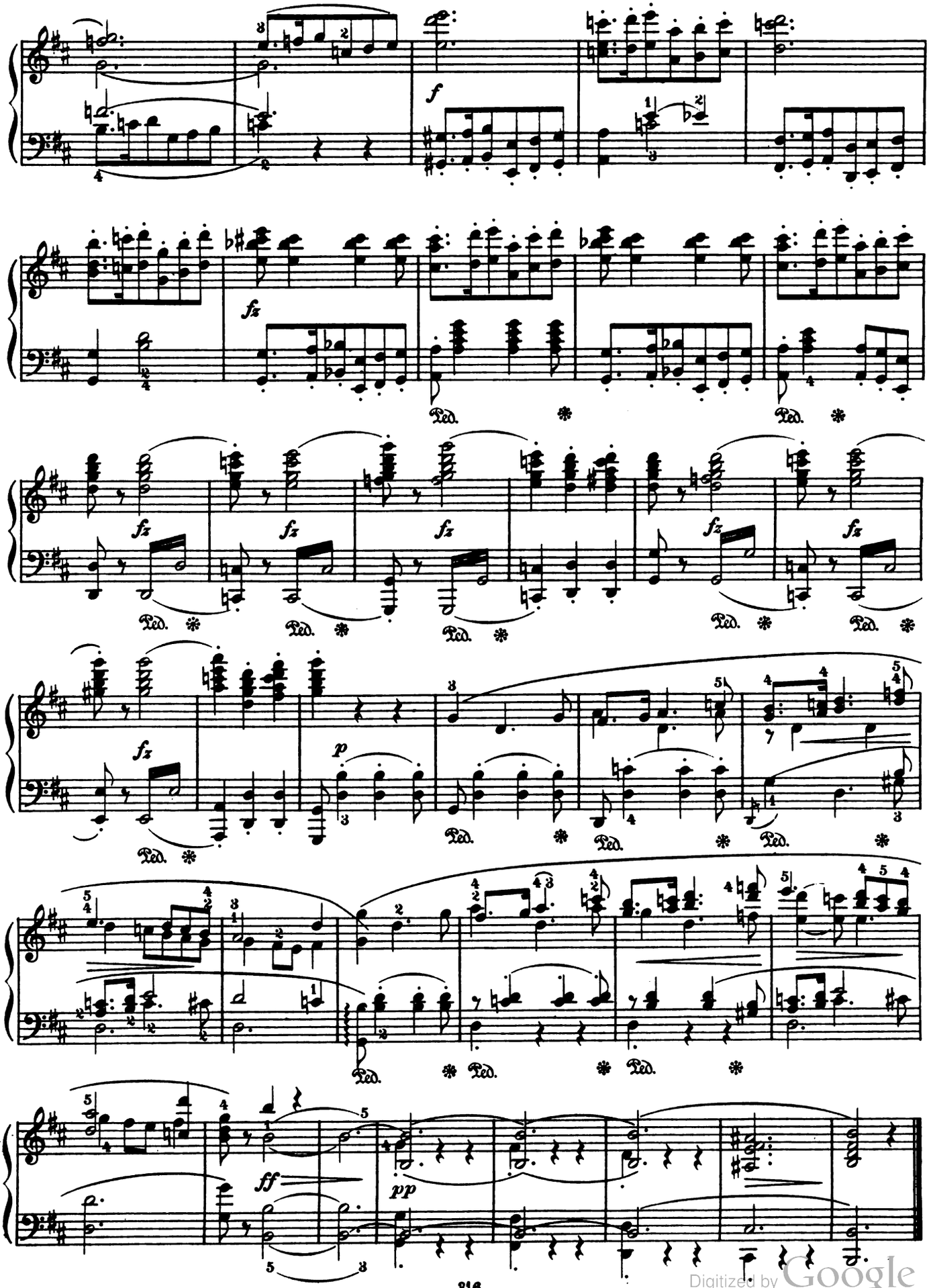

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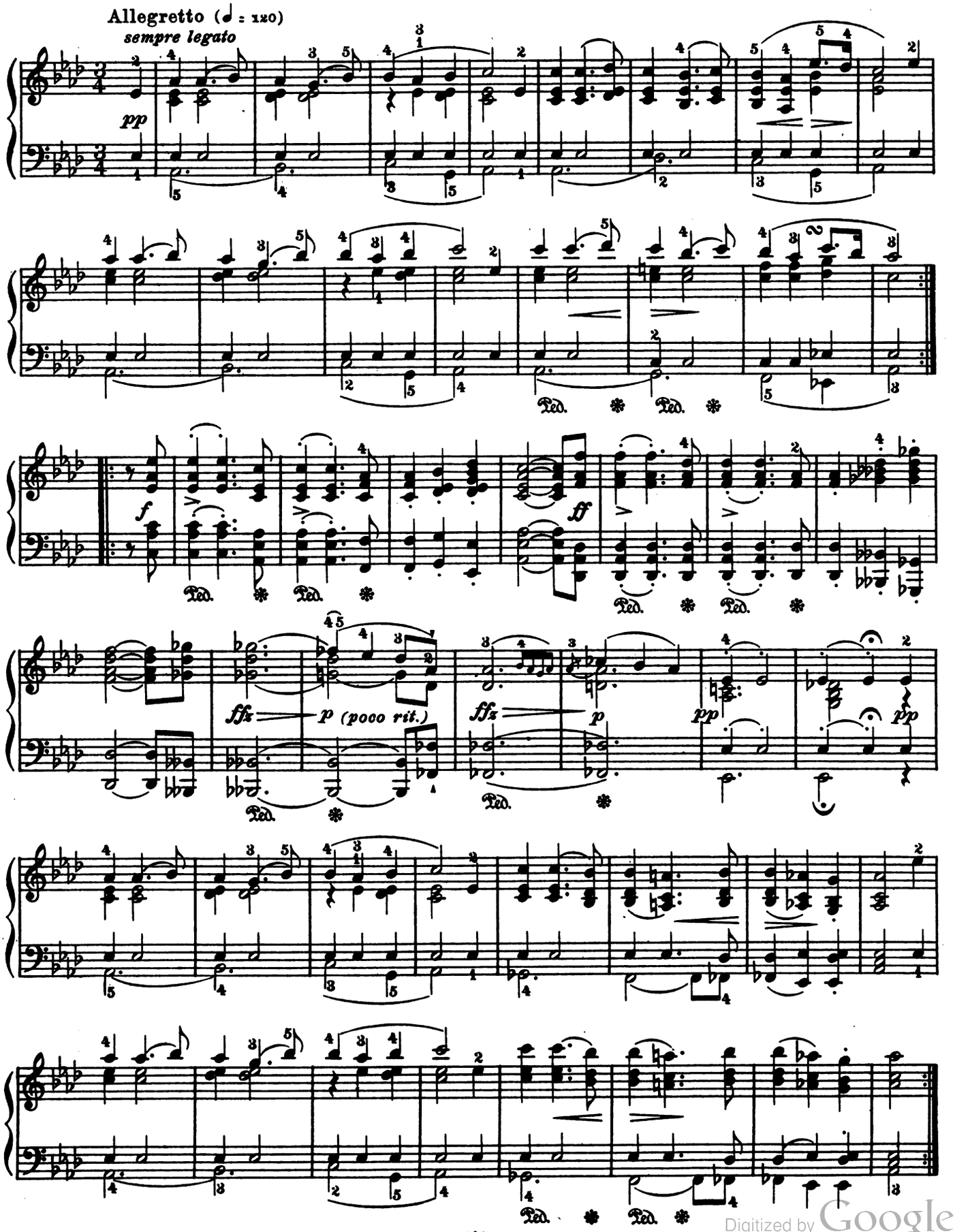
Franz Schubert

Theme from Impromptu, Op. 142, No. 2



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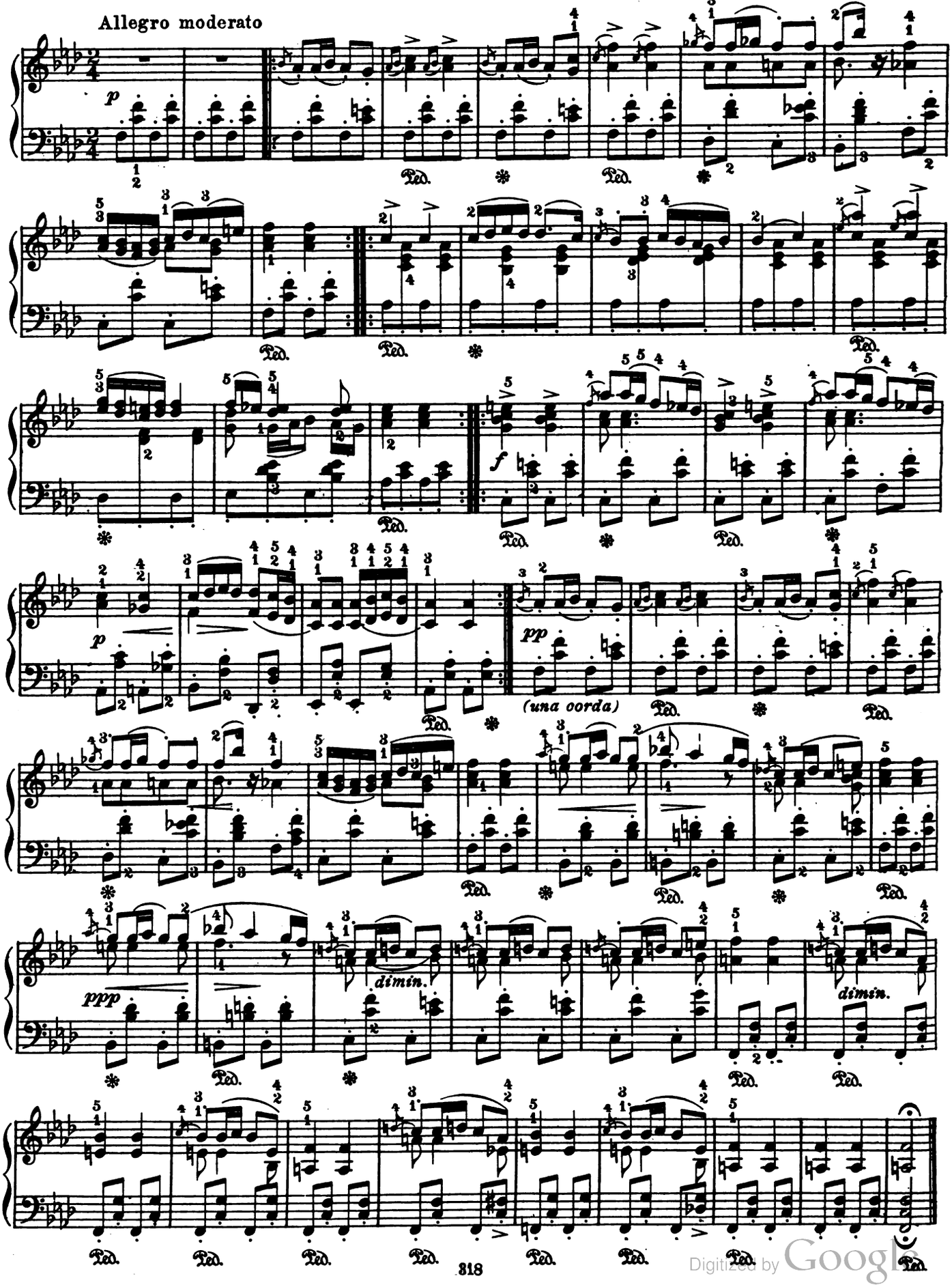
Franz Schubert

Moment Musical, Op. 94, No. 3.



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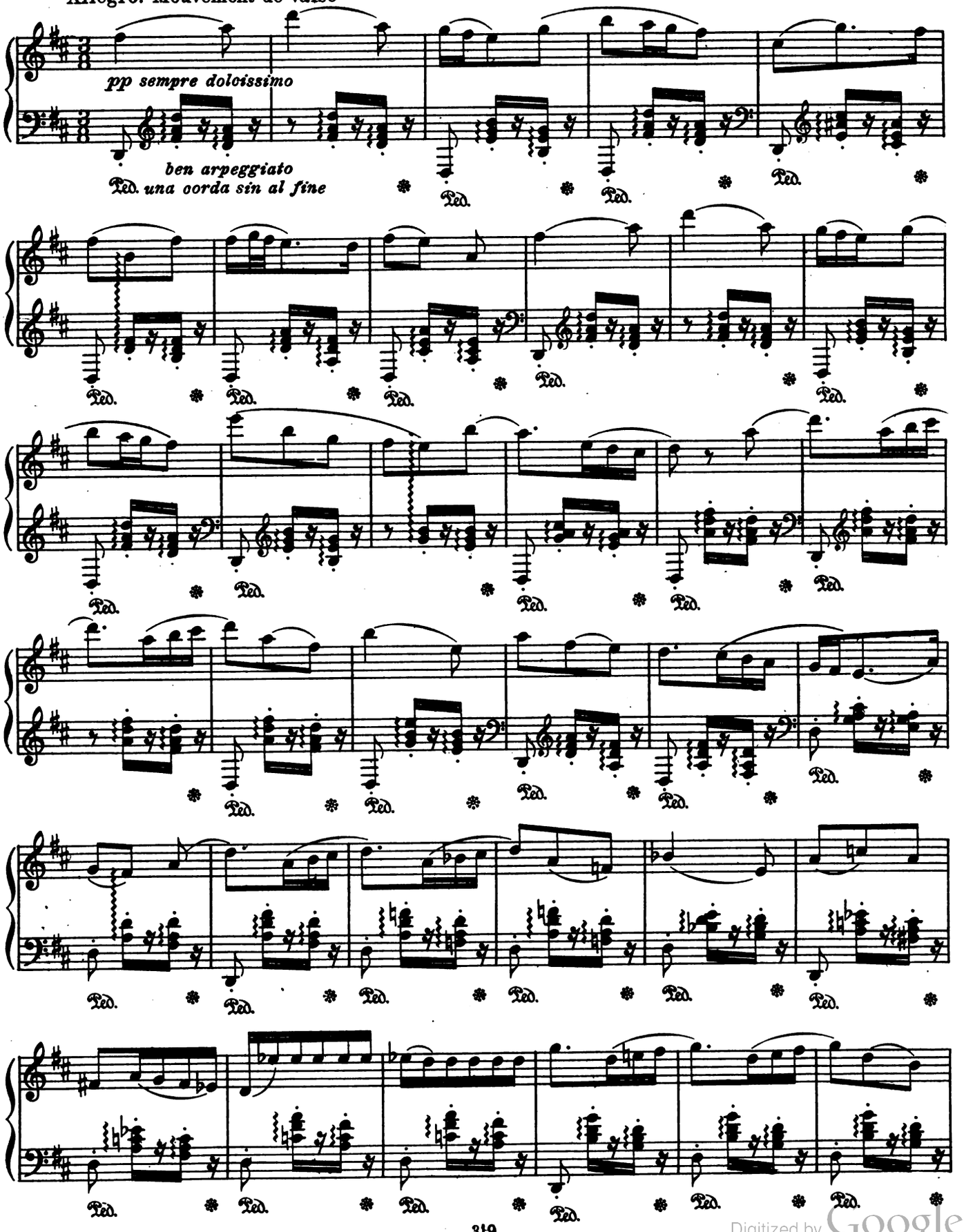
Hector Berlioz (1803 - 1869)

Dance of the Sylphs from "The Damnation of Faust"

Allegro. Mouvement de Valse



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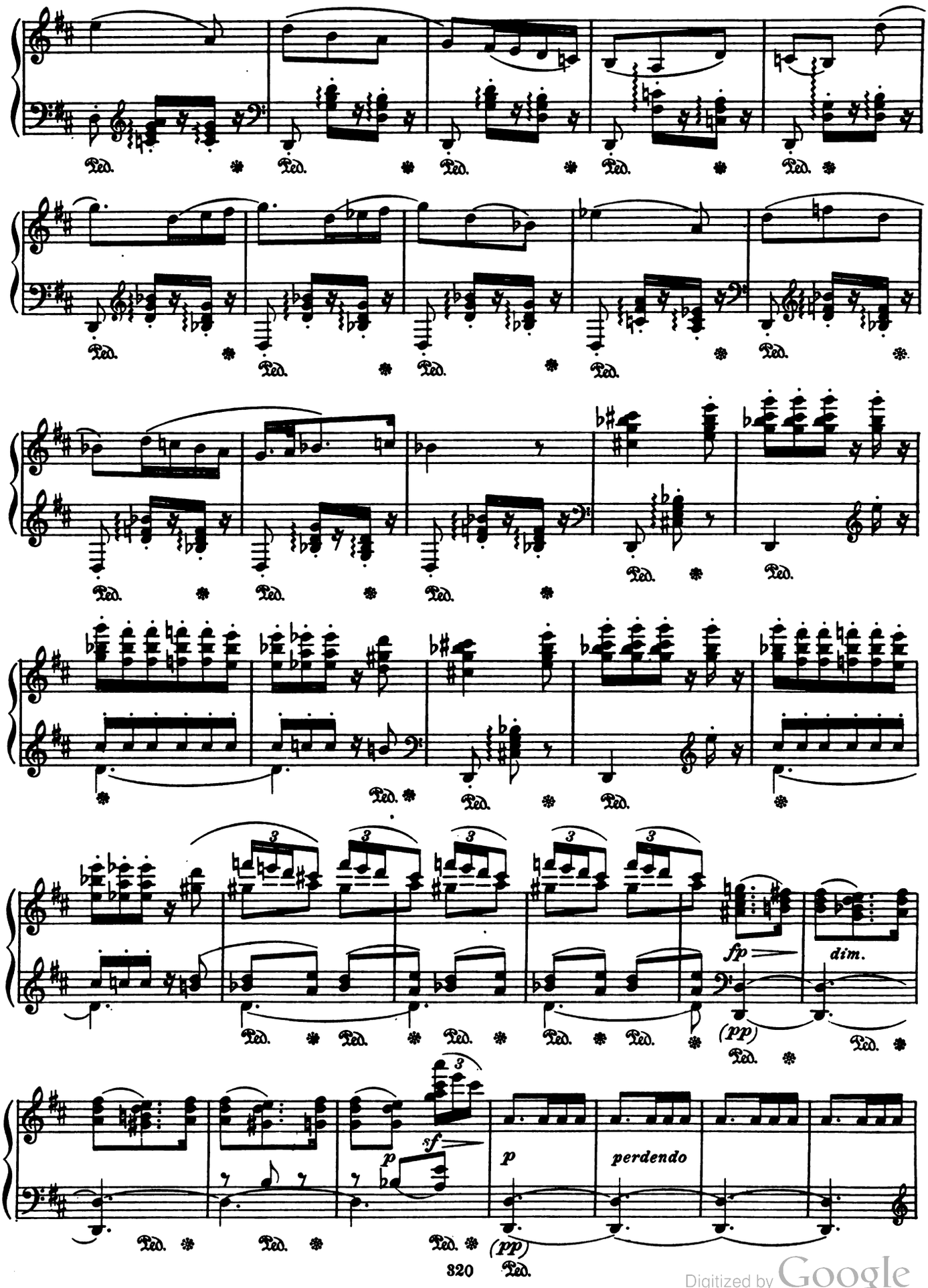

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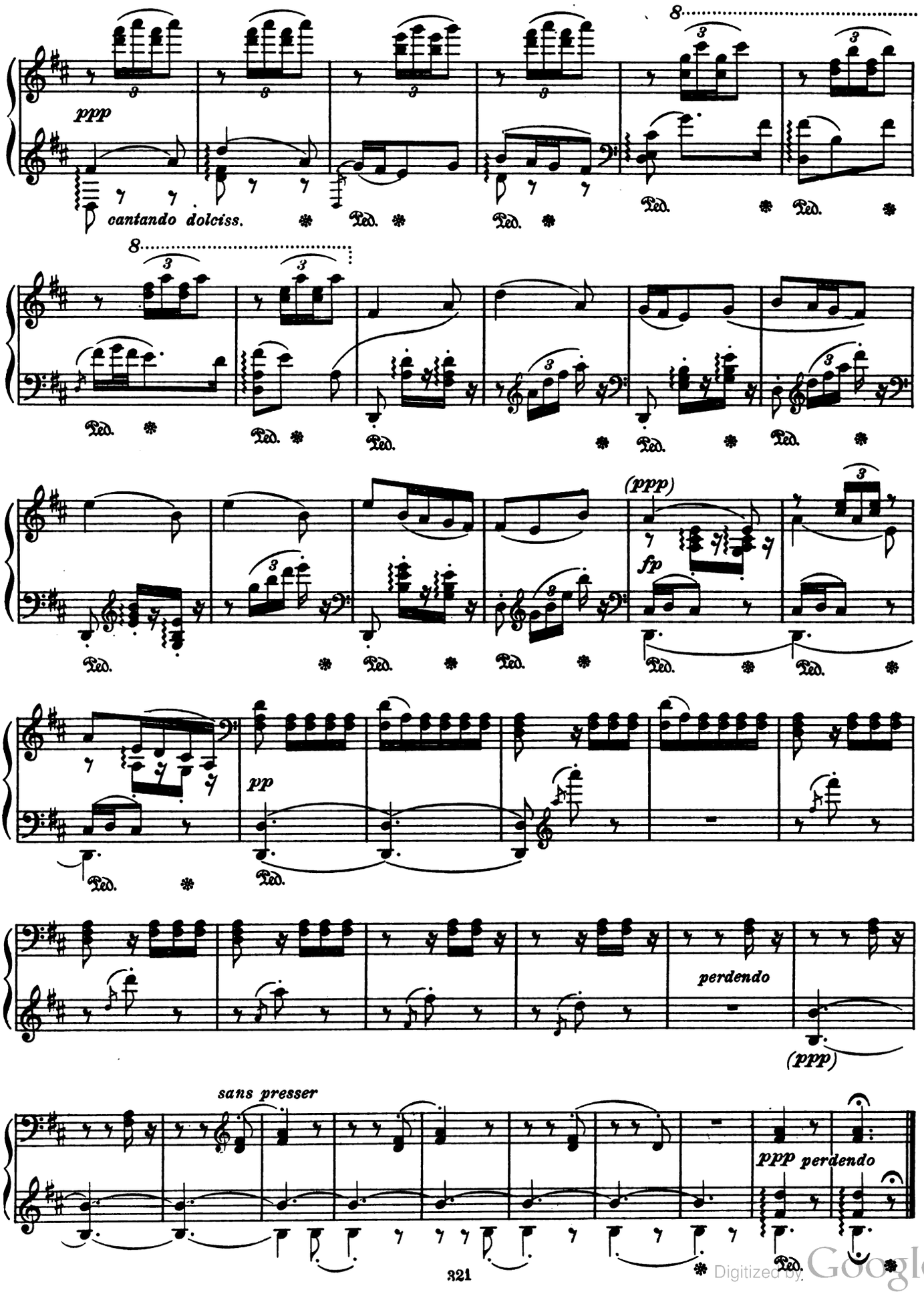

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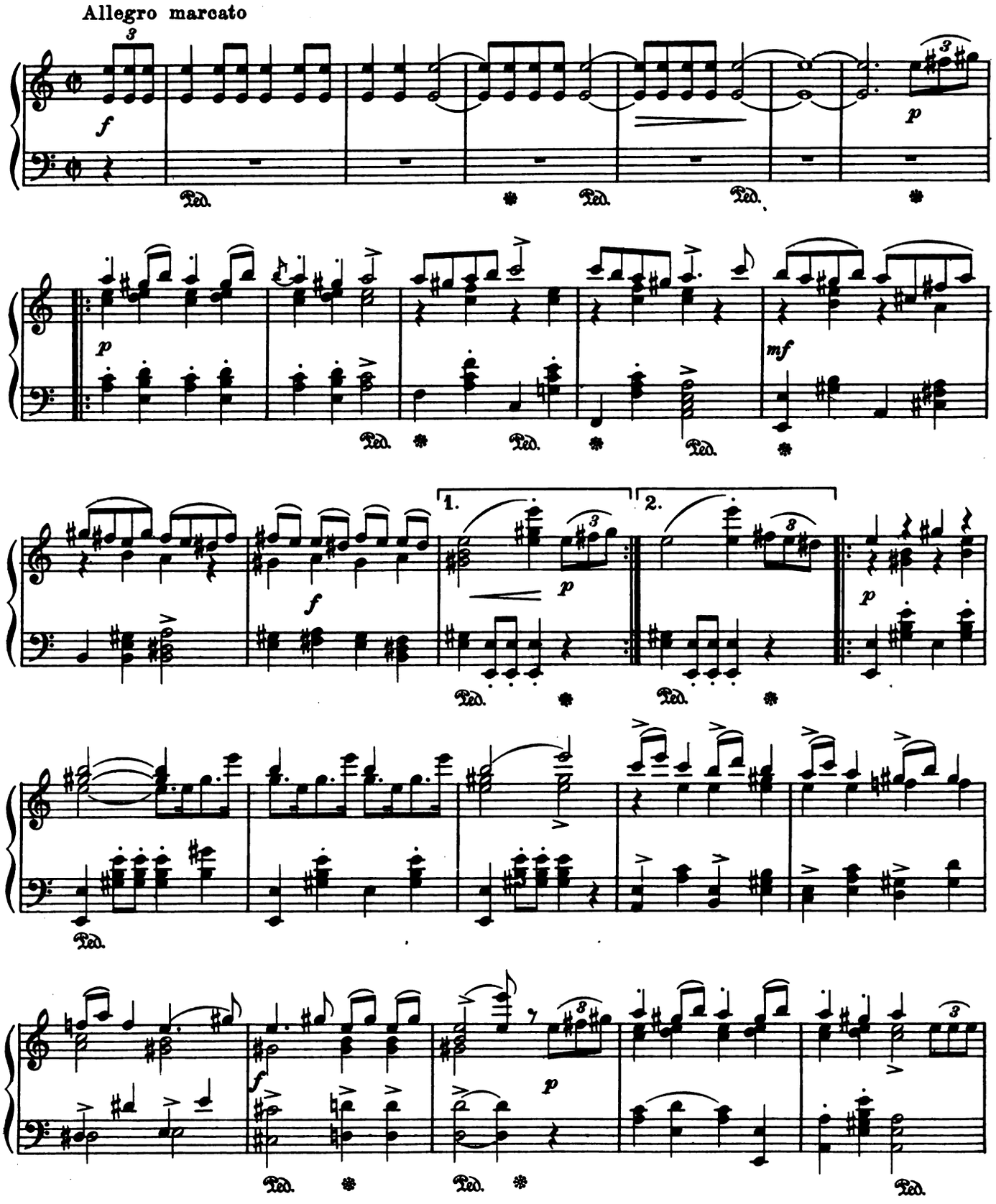
Hector Berlioz (1803 - 1869)

Hungarian March from "The Damnation of Faust"



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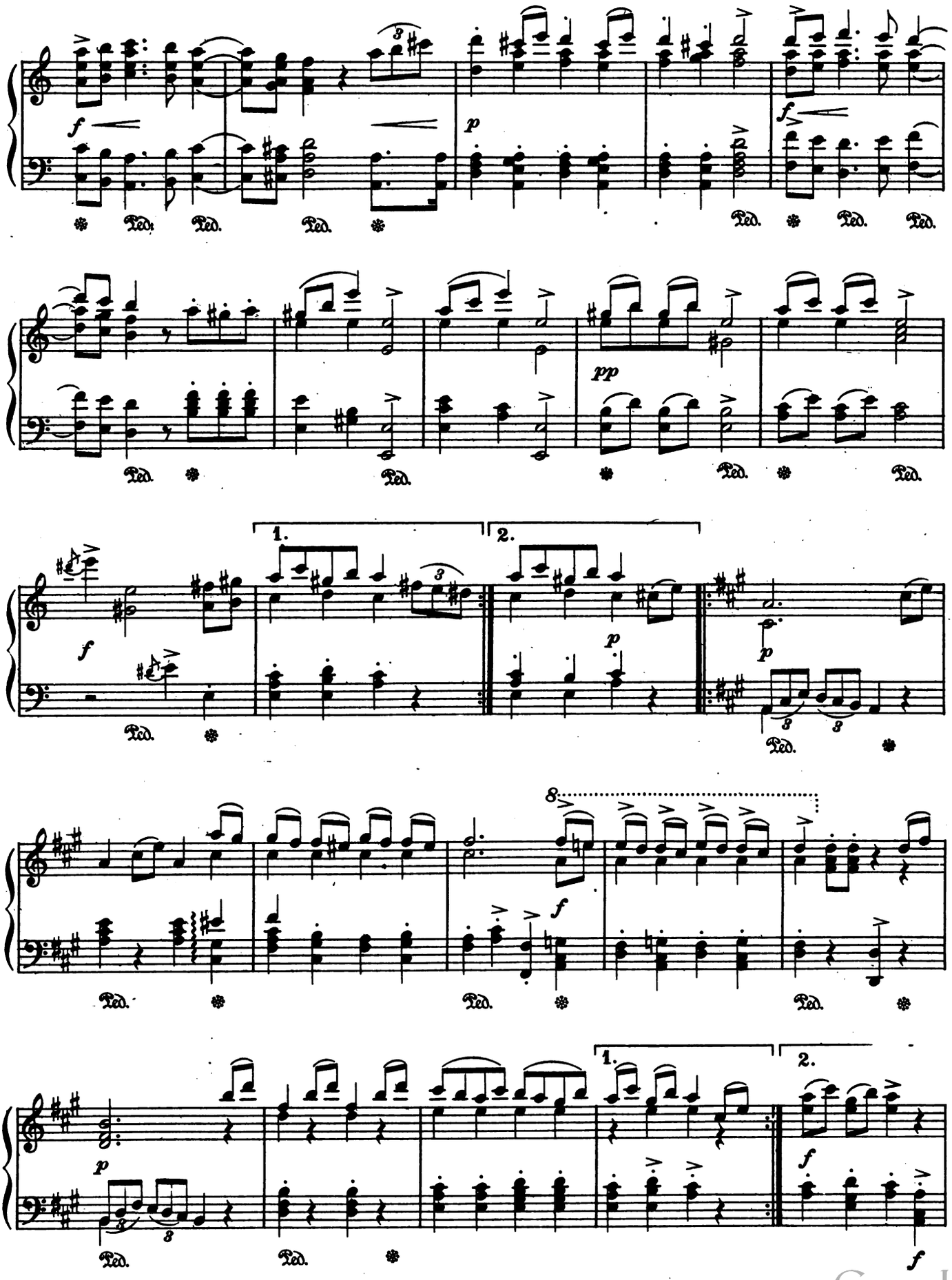

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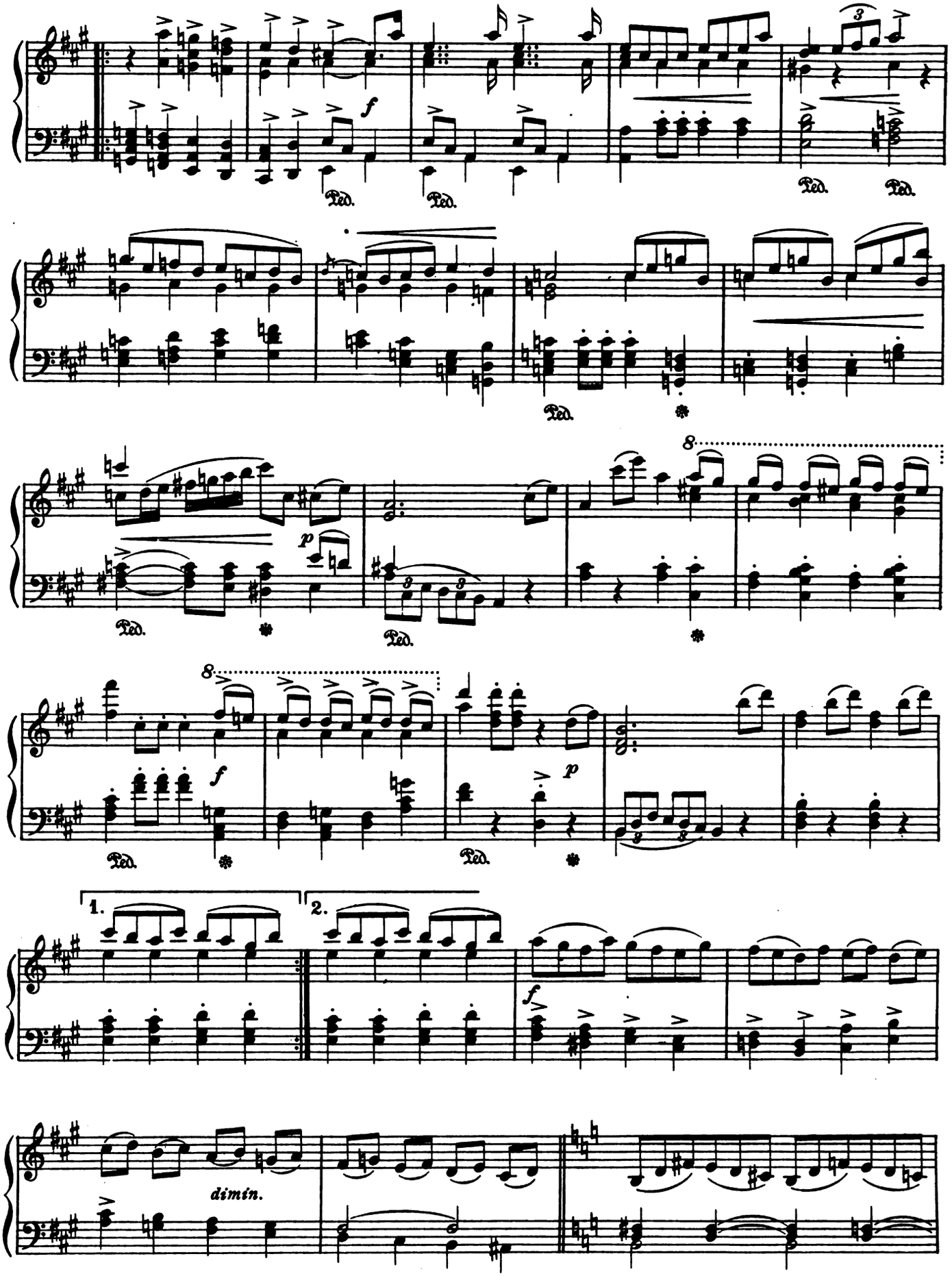

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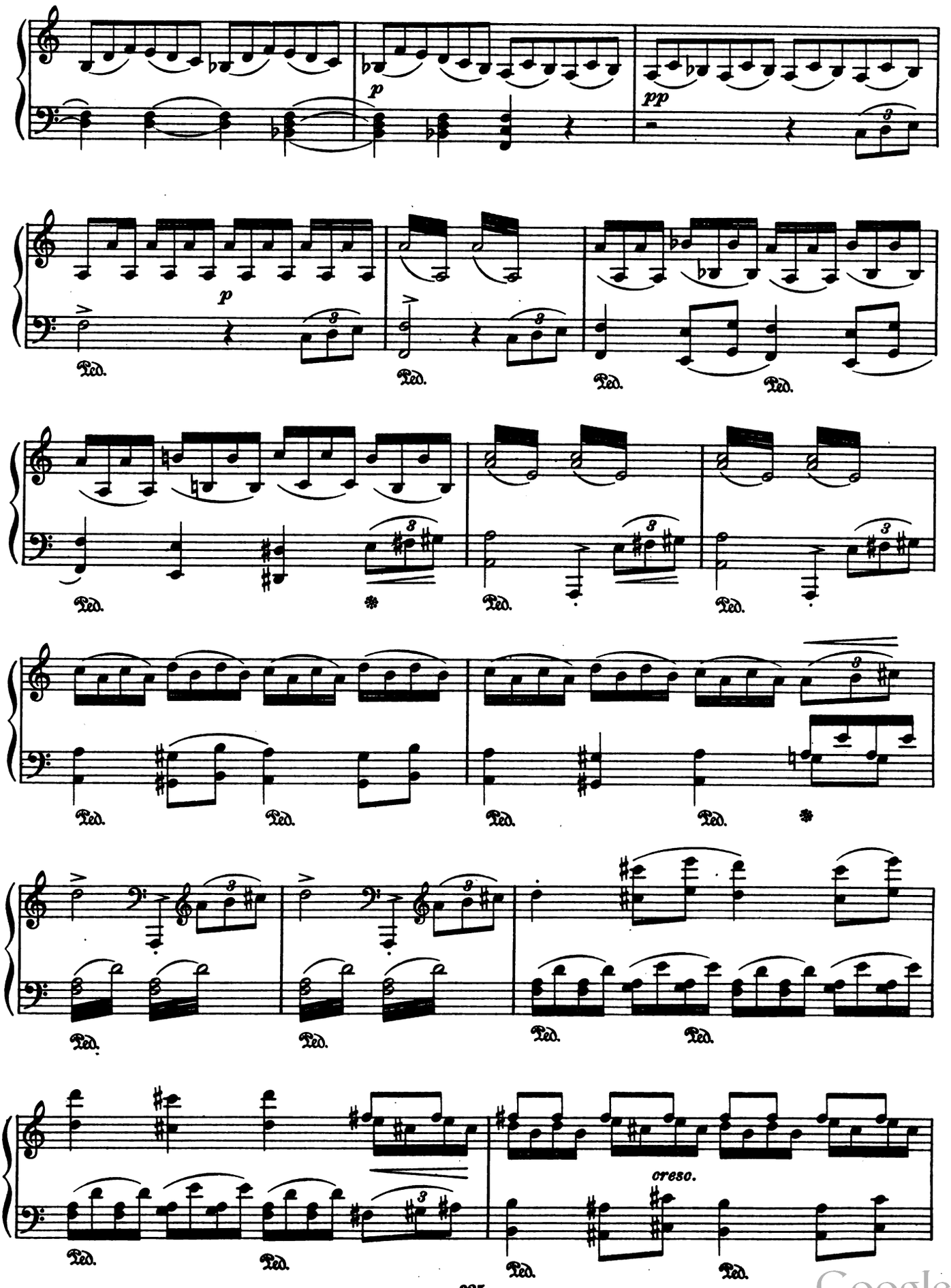

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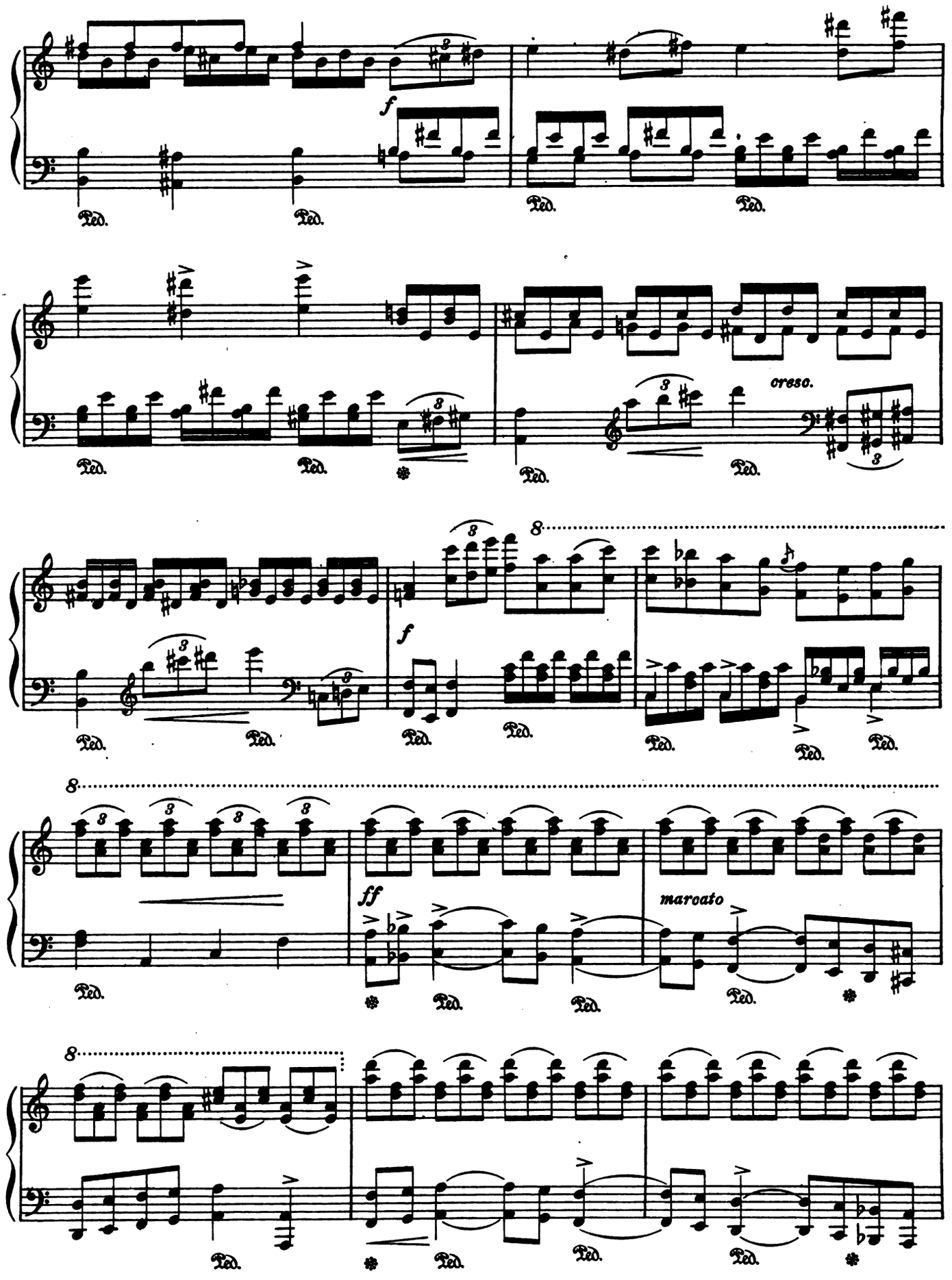

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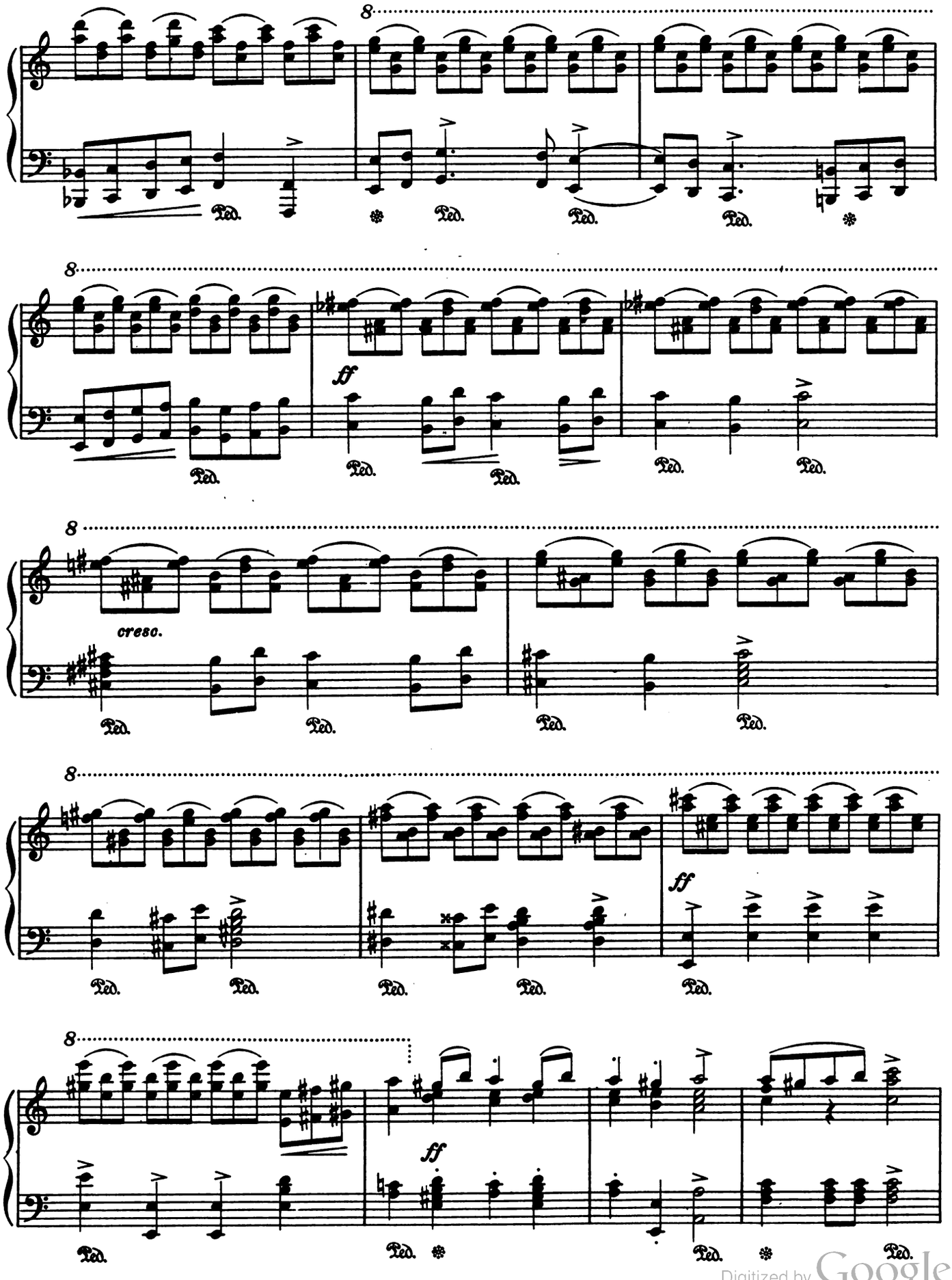

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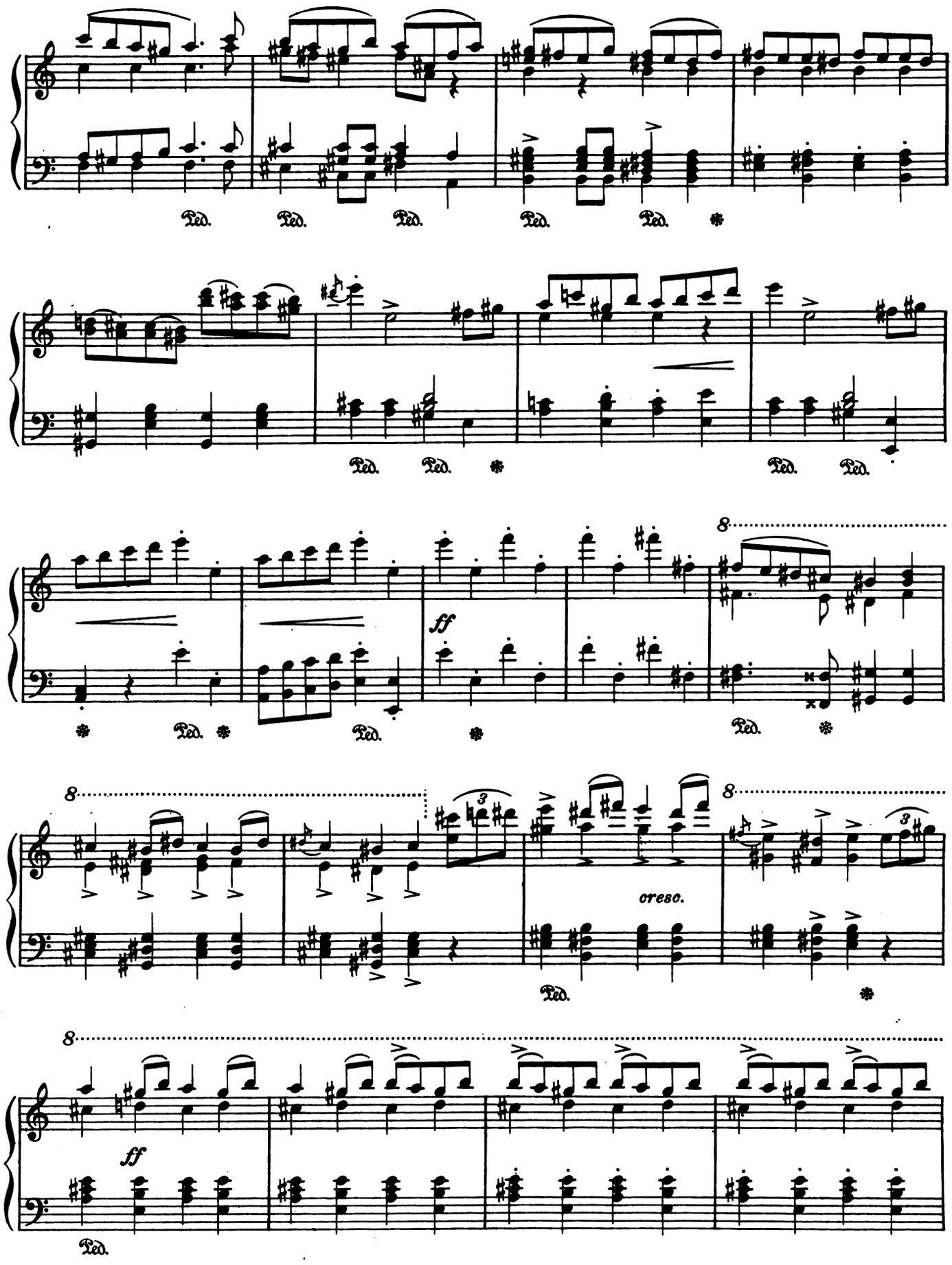

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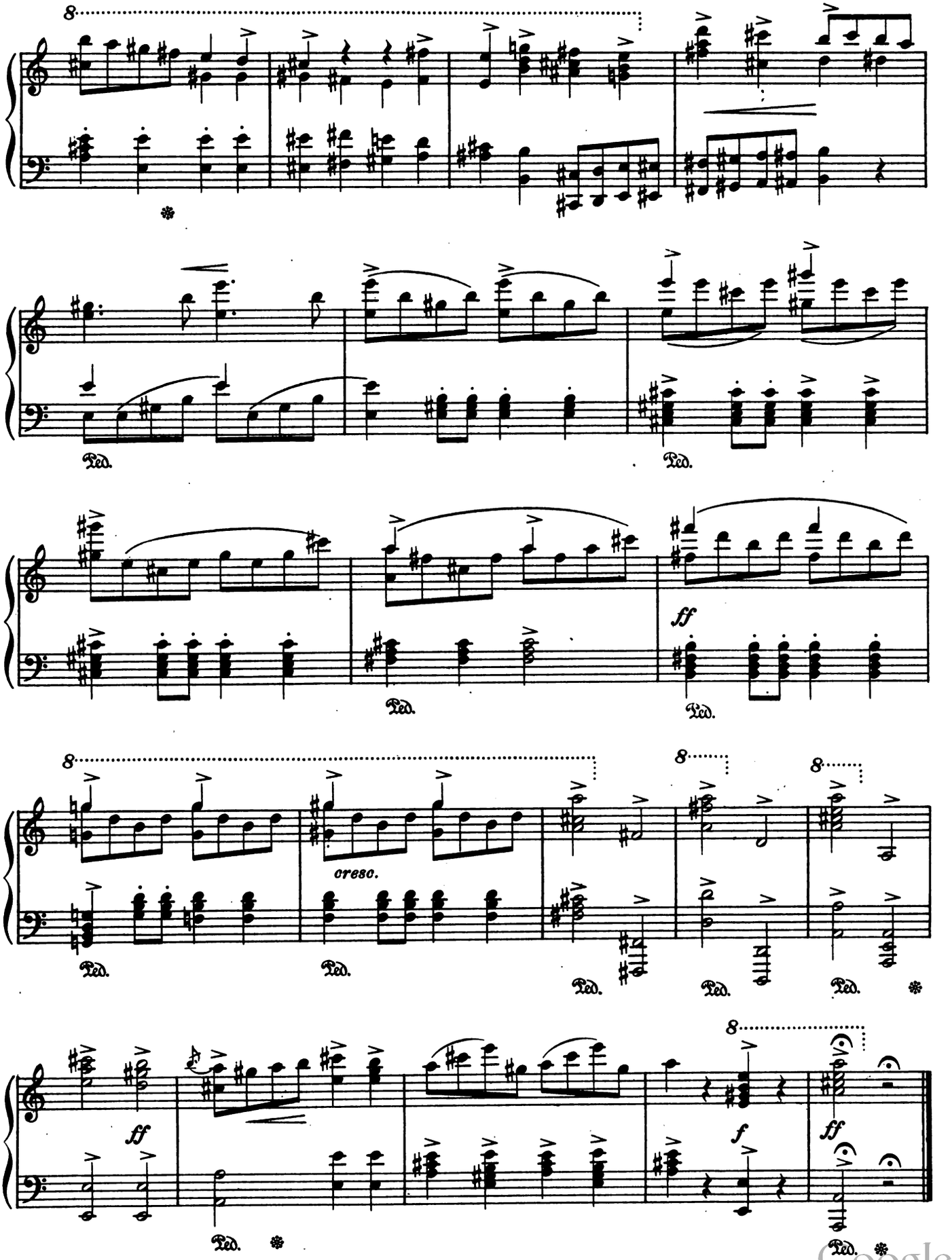

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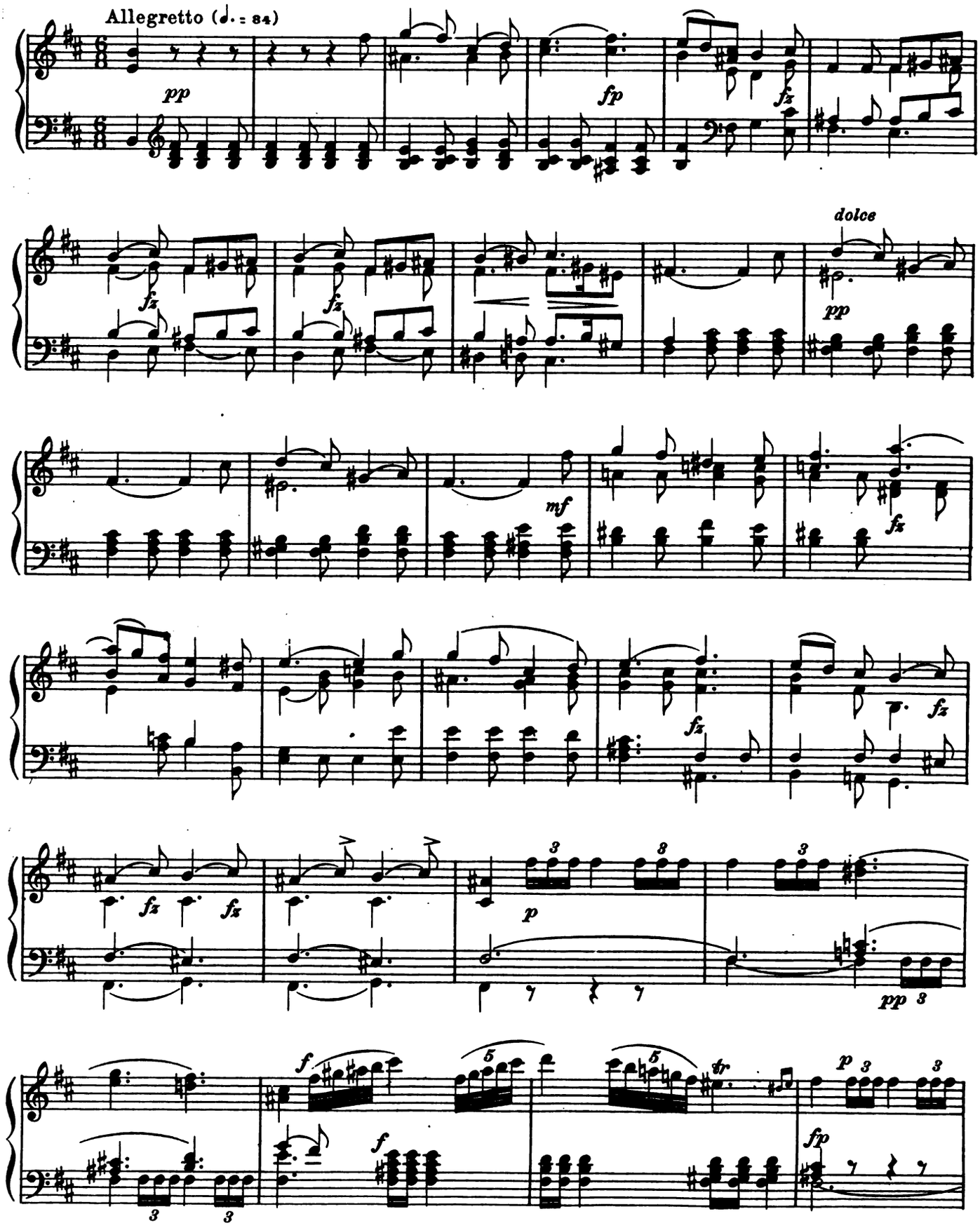
Ludwig Spohr (1784-1859)

Finale to Act I "Jessonda"



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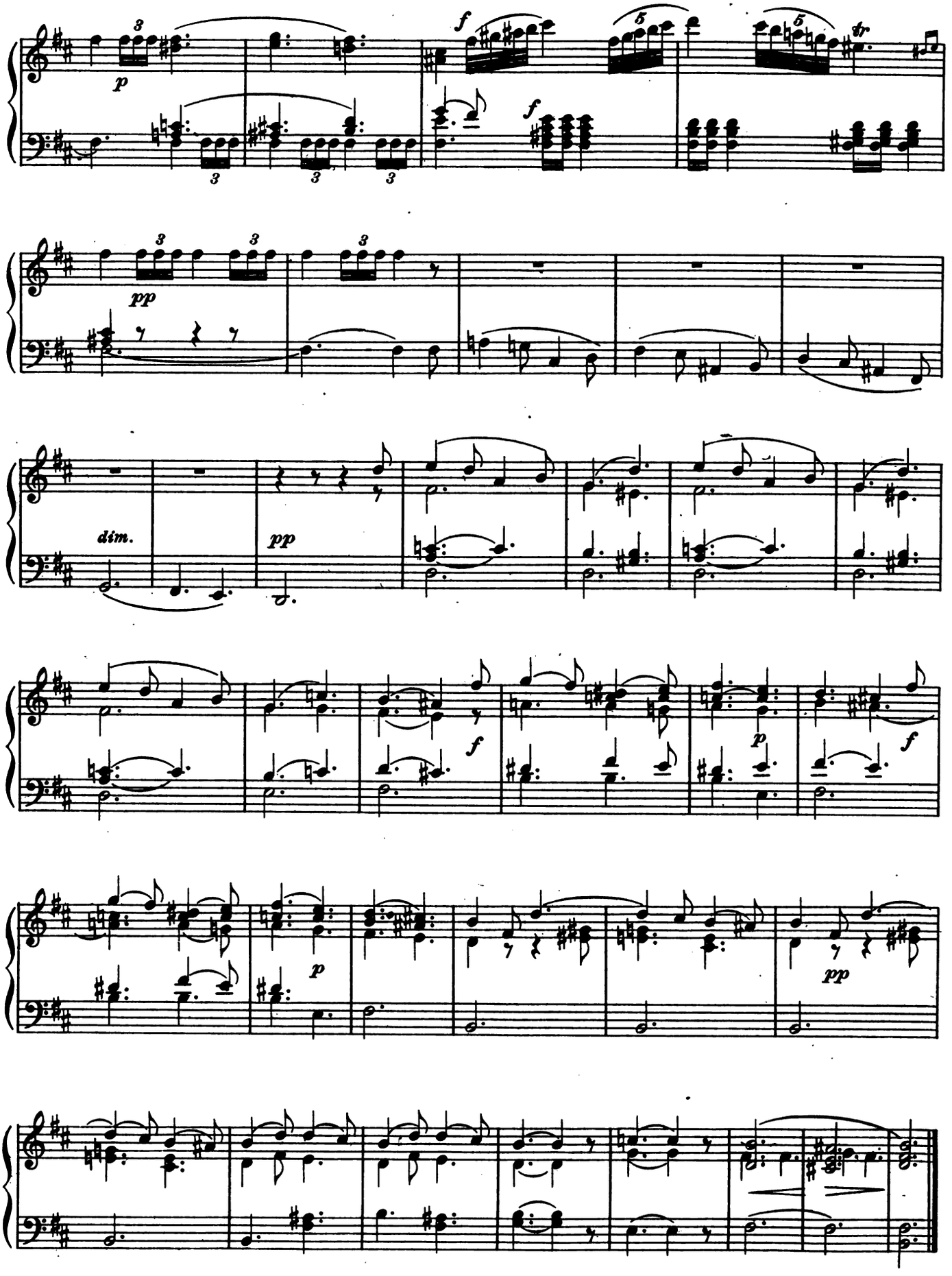

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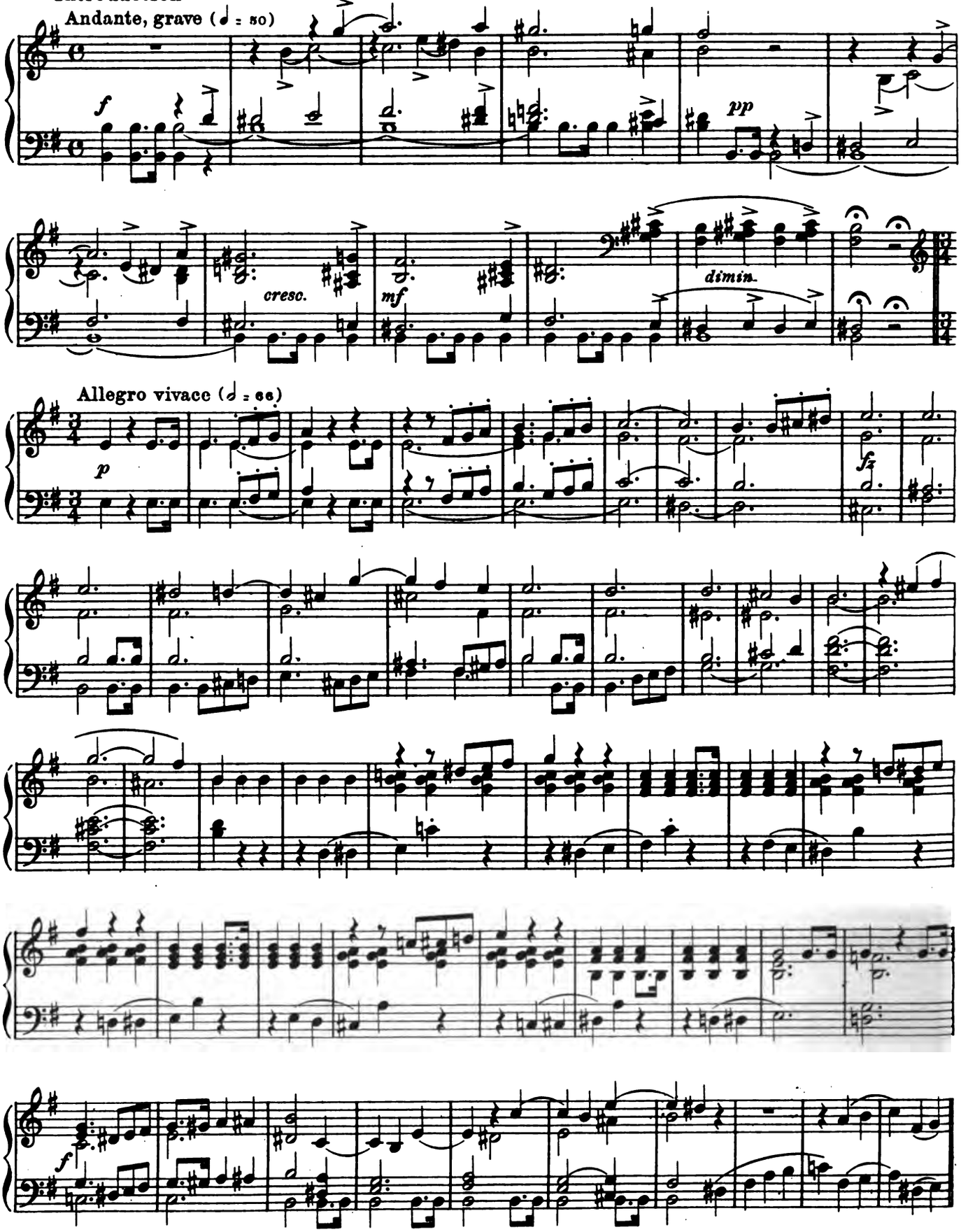
Ludwig Spohr (1784-1859)

Introduction to Act III of "Jessonda" and Recitative of Lopez

Introduction



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Recitativo

LOPEZ (Tenor)

Thy raven pinions, gloomy night, hang o'er the sorrow-laden bosom

p

And now, oppress't, with deep conflicting feel-ings, D'A - cun-ha strays be-side the o-cean.

p

p a tempo

Al-tho', a-las! I cannot heal his

sor-rows, I yet may strive to soothe them; 'Tis hard to

yield o-be-dience thus to hon-or, When life and love and hap-pi-ness op-pose it!

f

p

Allegro (♩ = 100)

fz

fz

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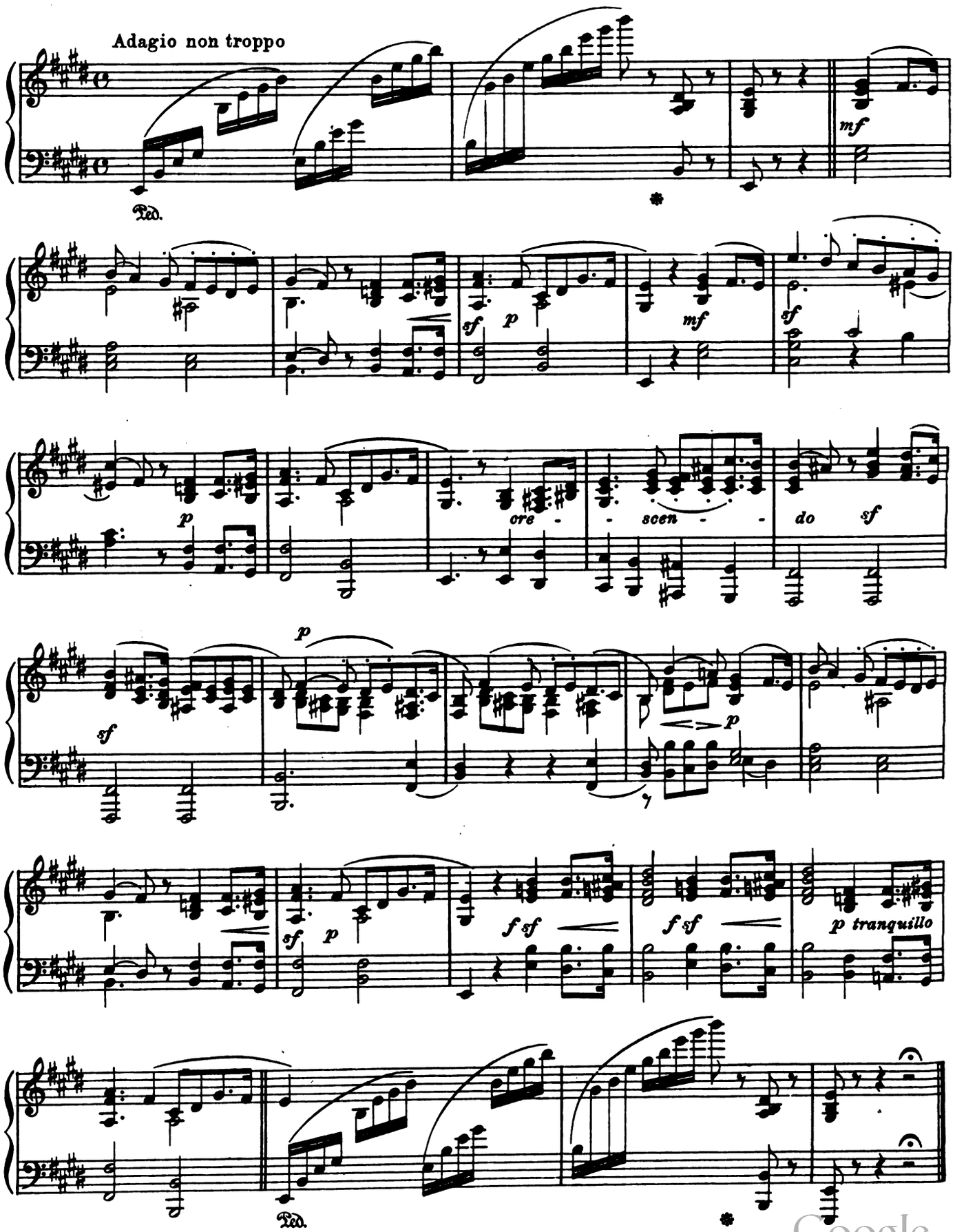
F. Mendelssohn-Bartholdy (1809-1847)

Song without Words



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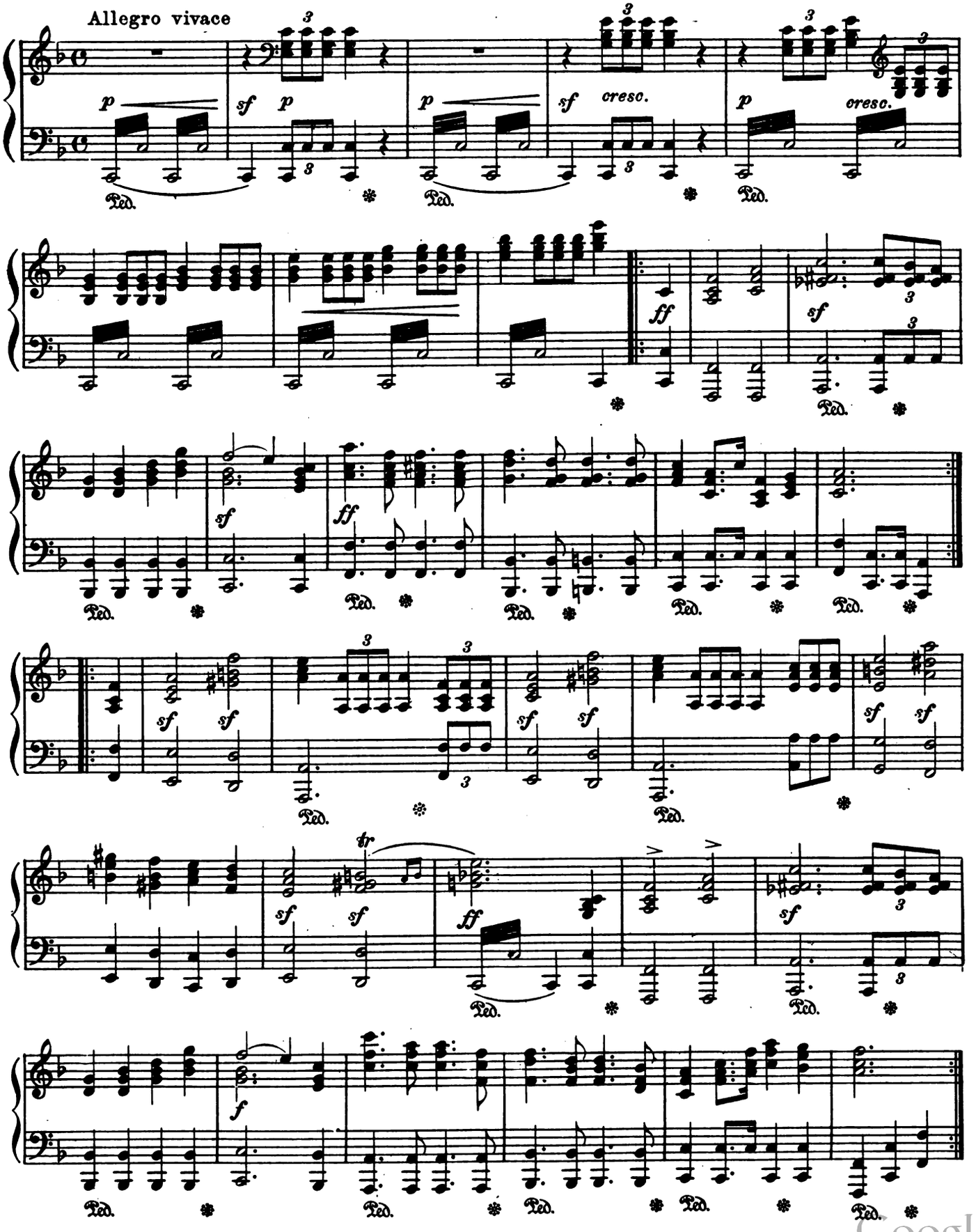
F. Mendelssohn-Bartholdy (1809-1847)

March of the Priests from "Athalia"



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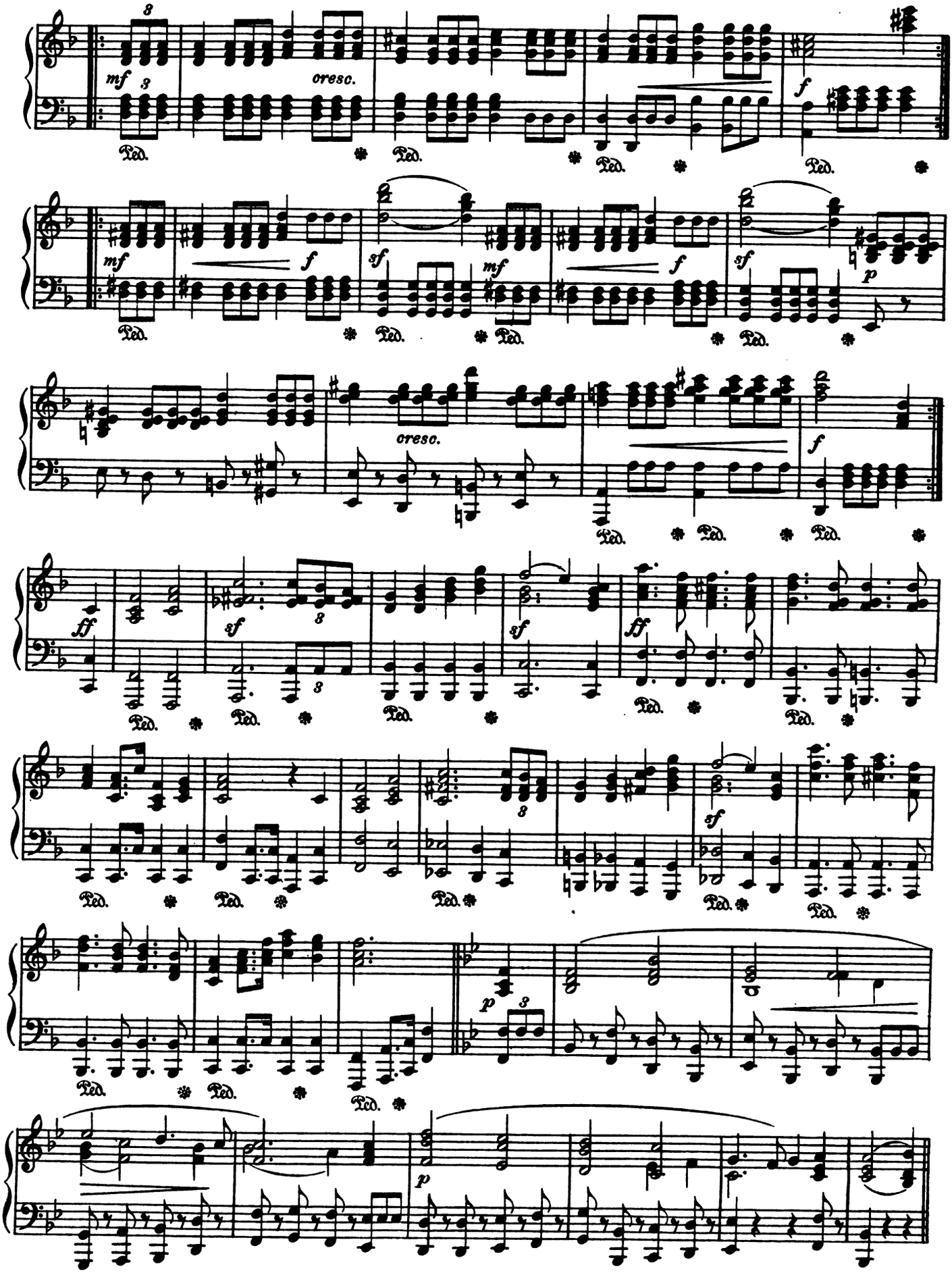

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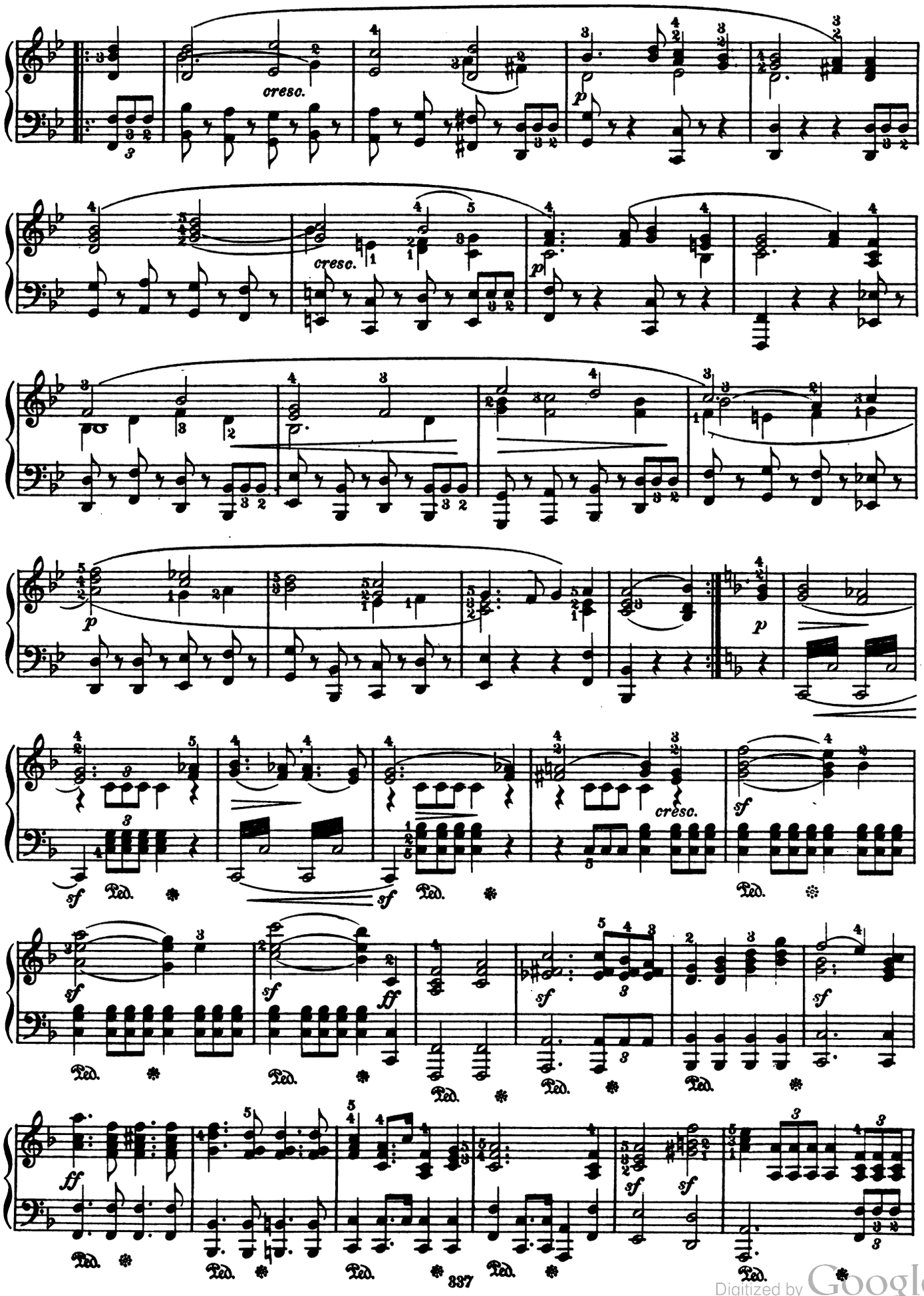

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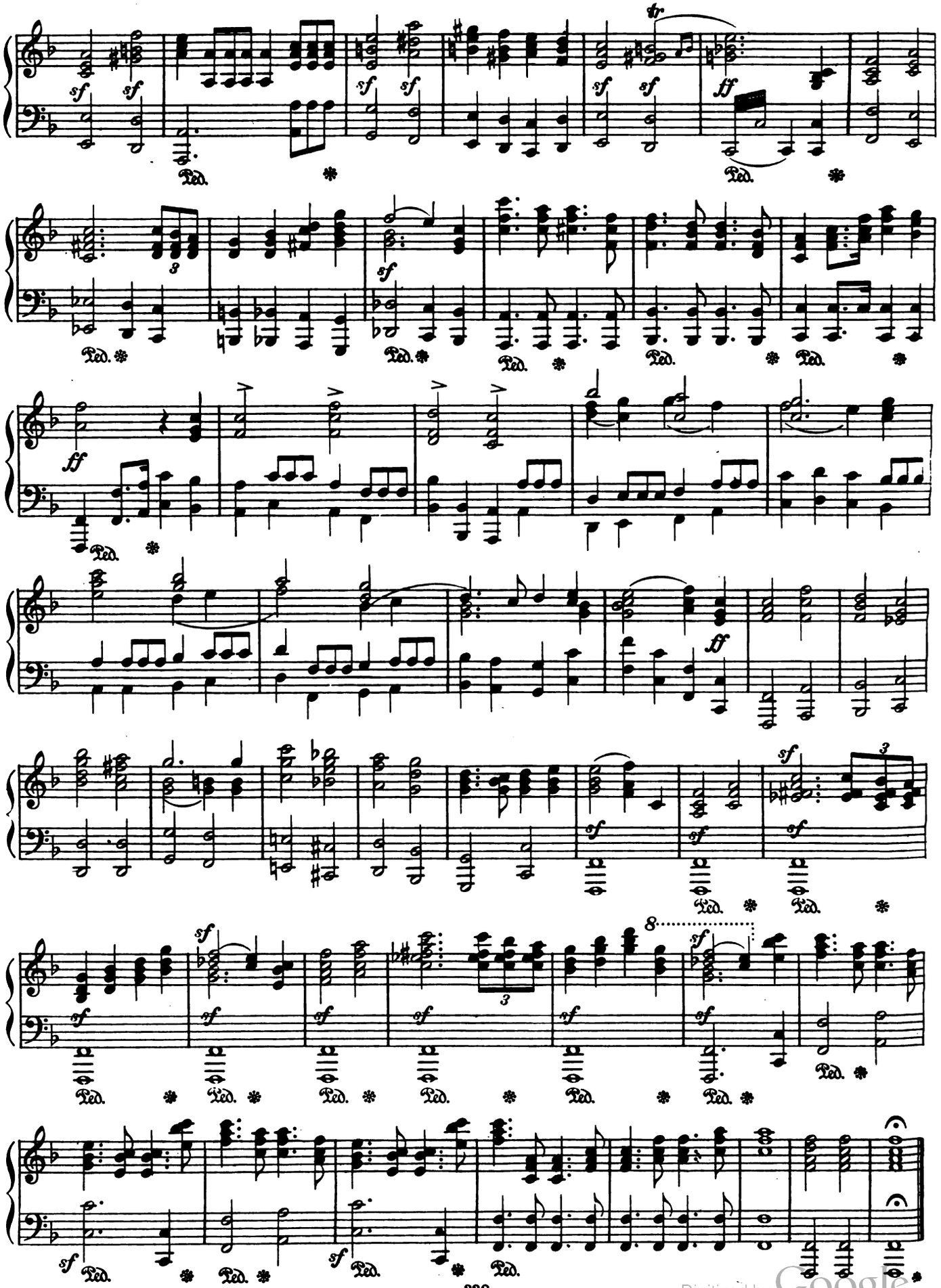

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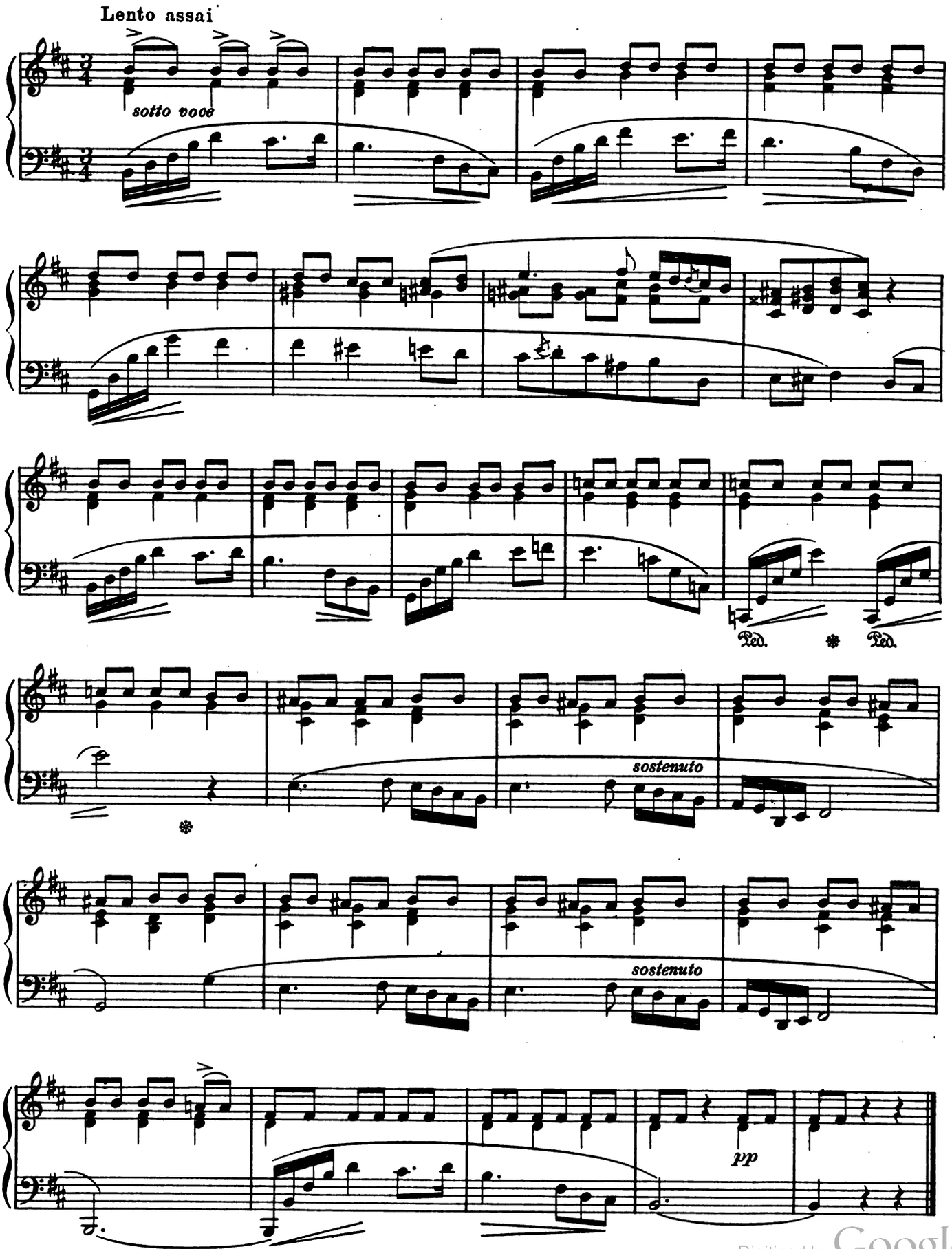
Frédéric Chopin (1809–1849)

Prelude (Op. 28, No. 6)



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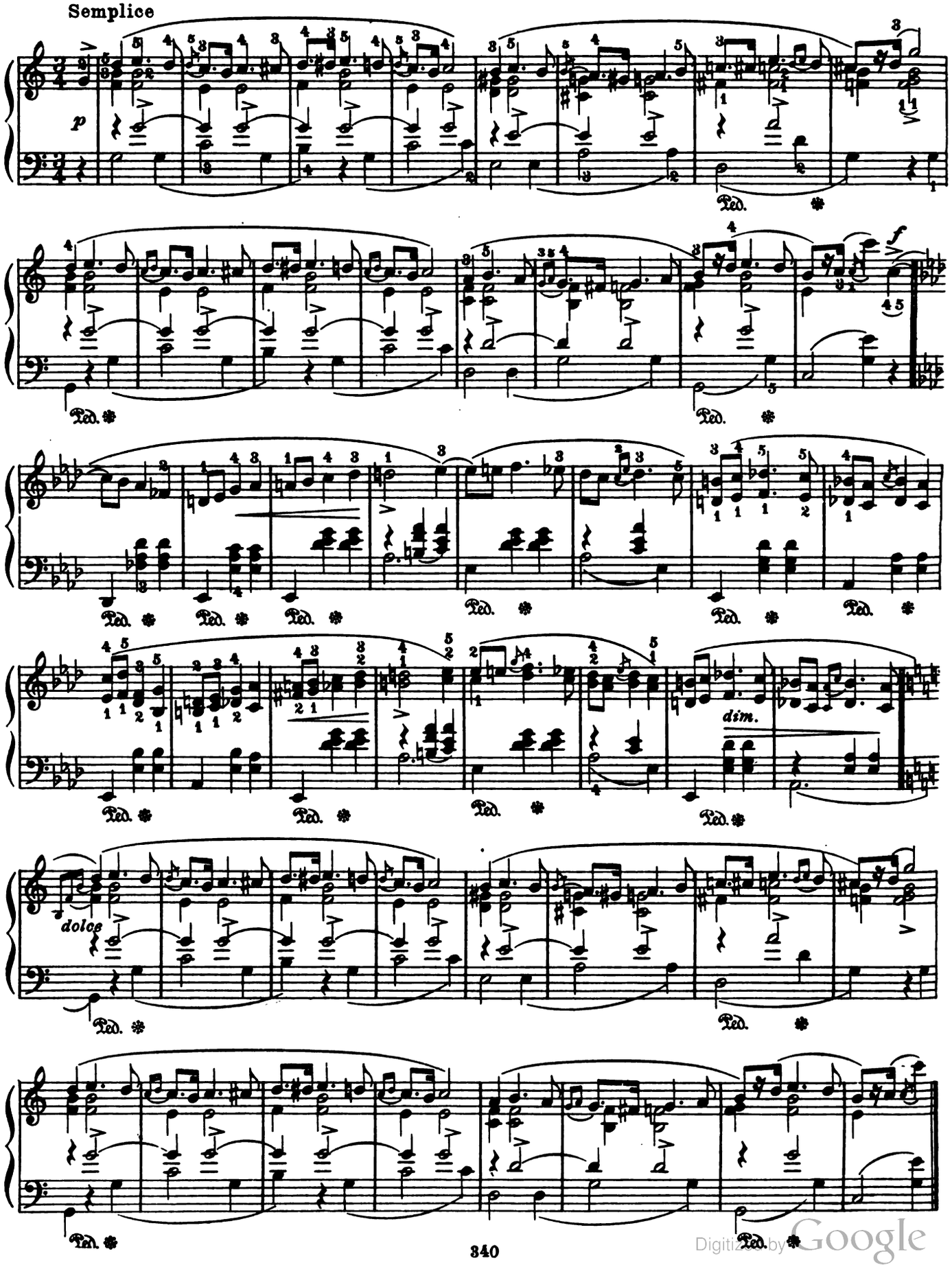
Frédéric Chopin (1809–1849)

Mazurka (Op. 33, Nº 3)



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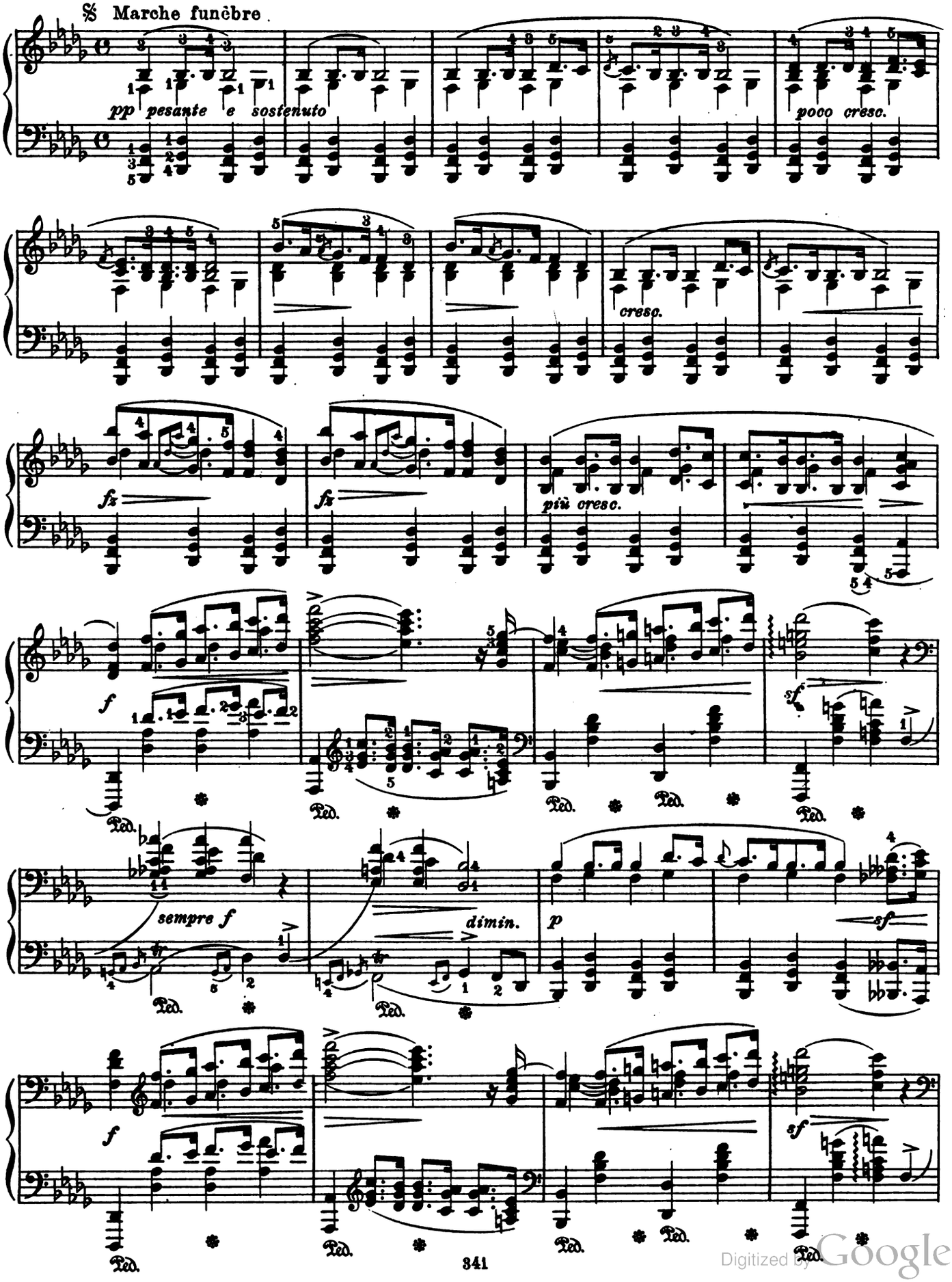
Frédéric Chopin (1809–1849)

Marche Funèbre from the Sonata Op. 35



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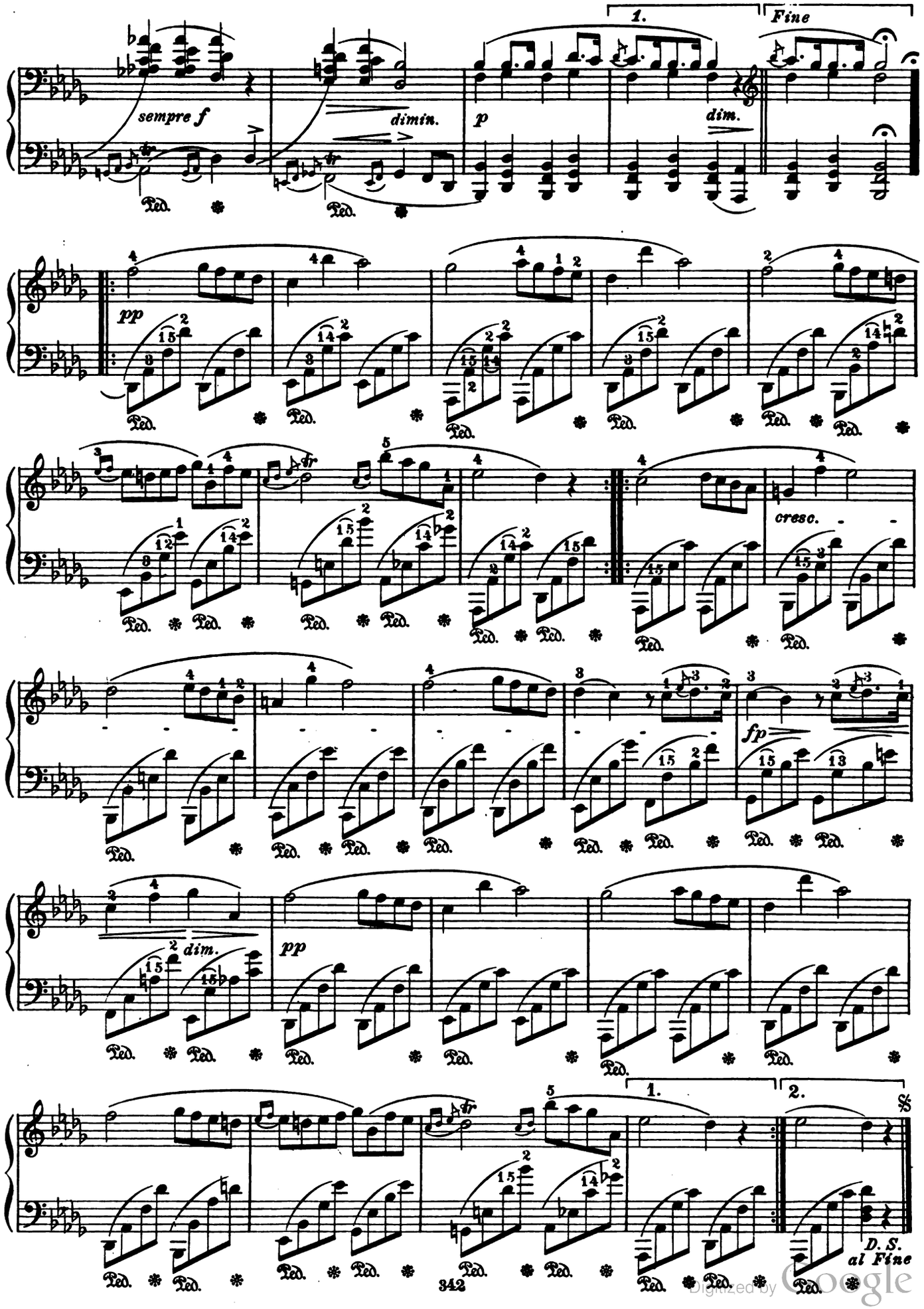

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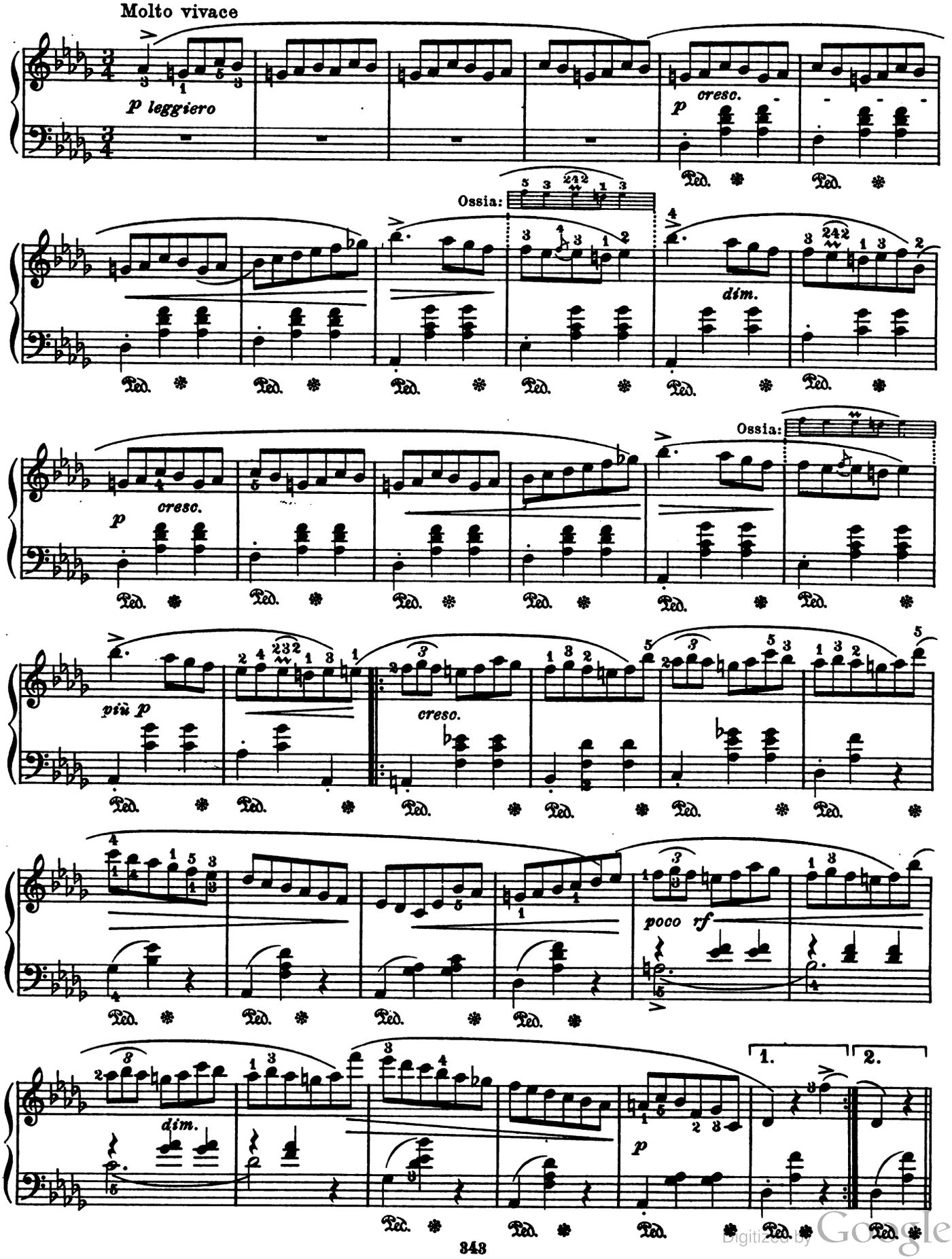
Fr. Chopin (1809 - 1849)

Valse (Op. 64, No1)



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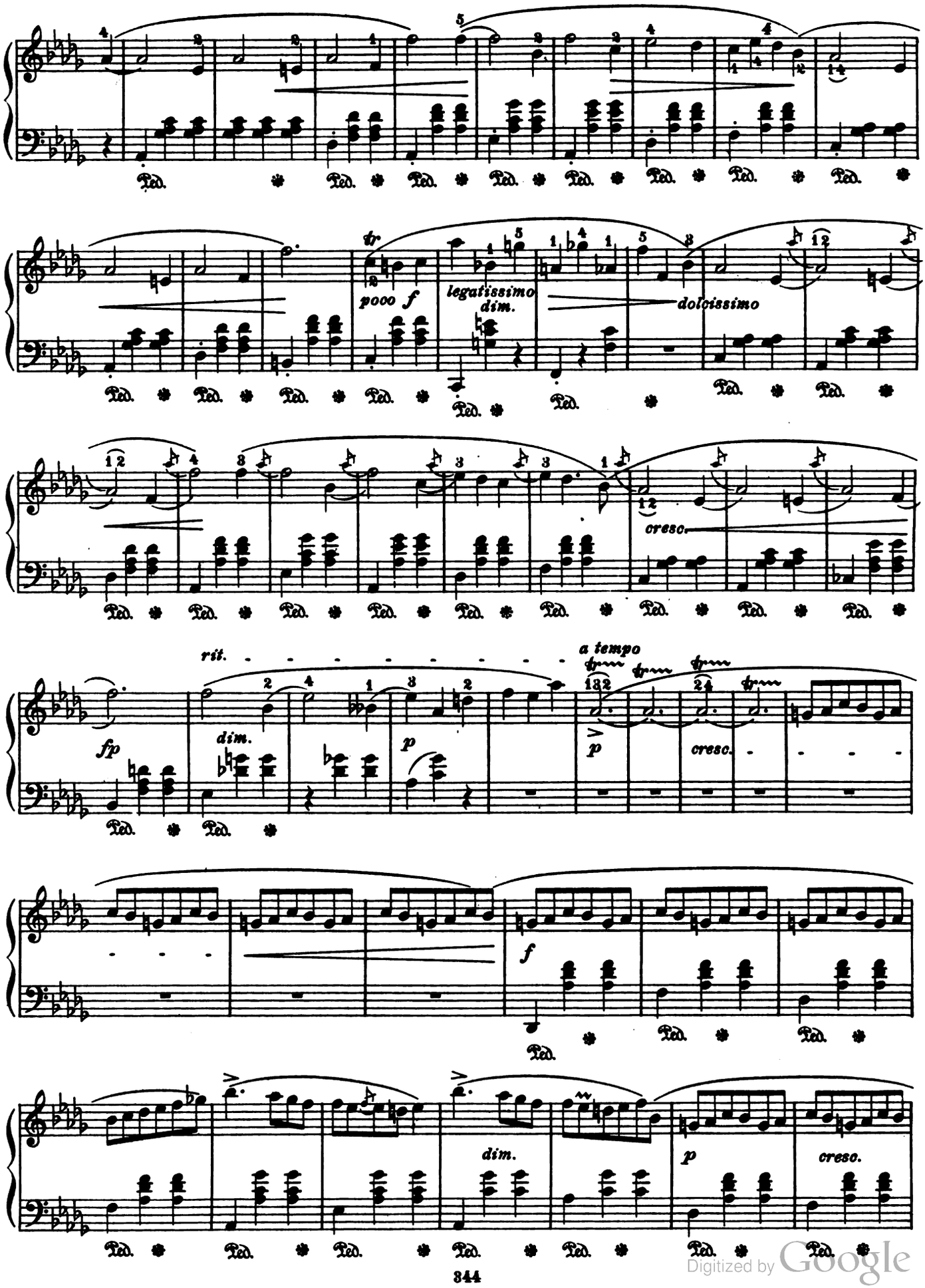

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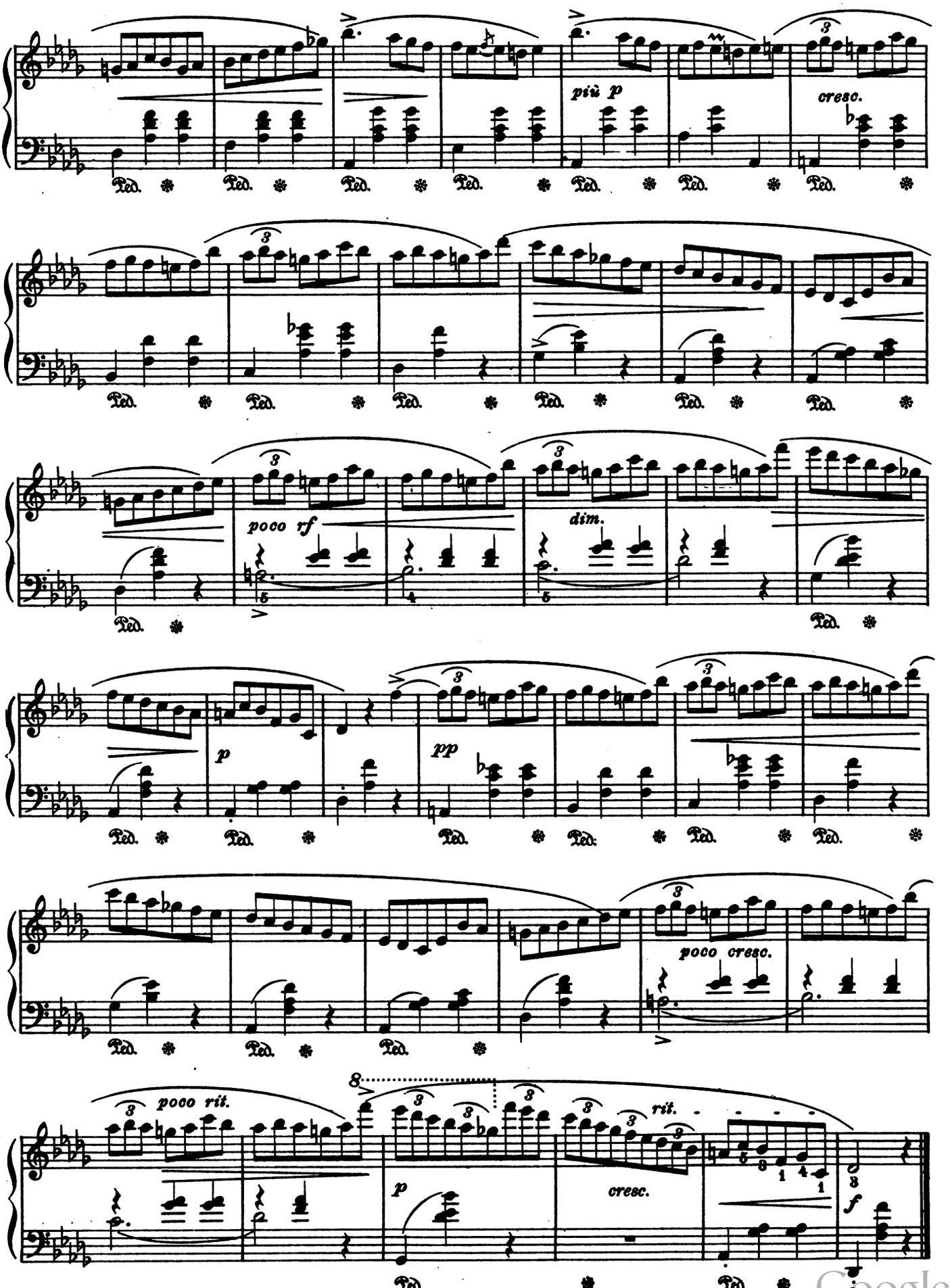

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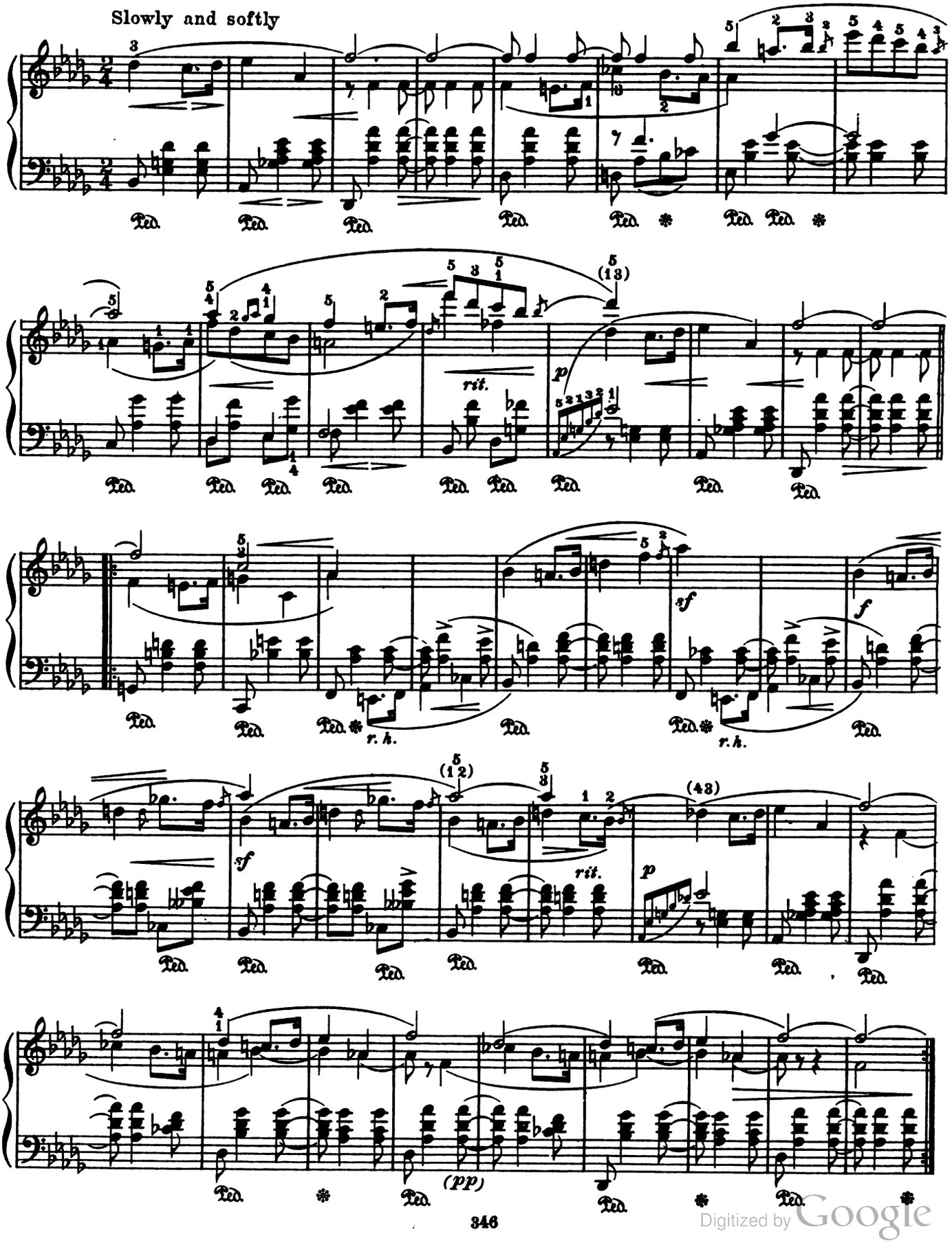
Robert Schumann (1810–1856)

„Warum?" from "Phantasiestücke" (Op.12)



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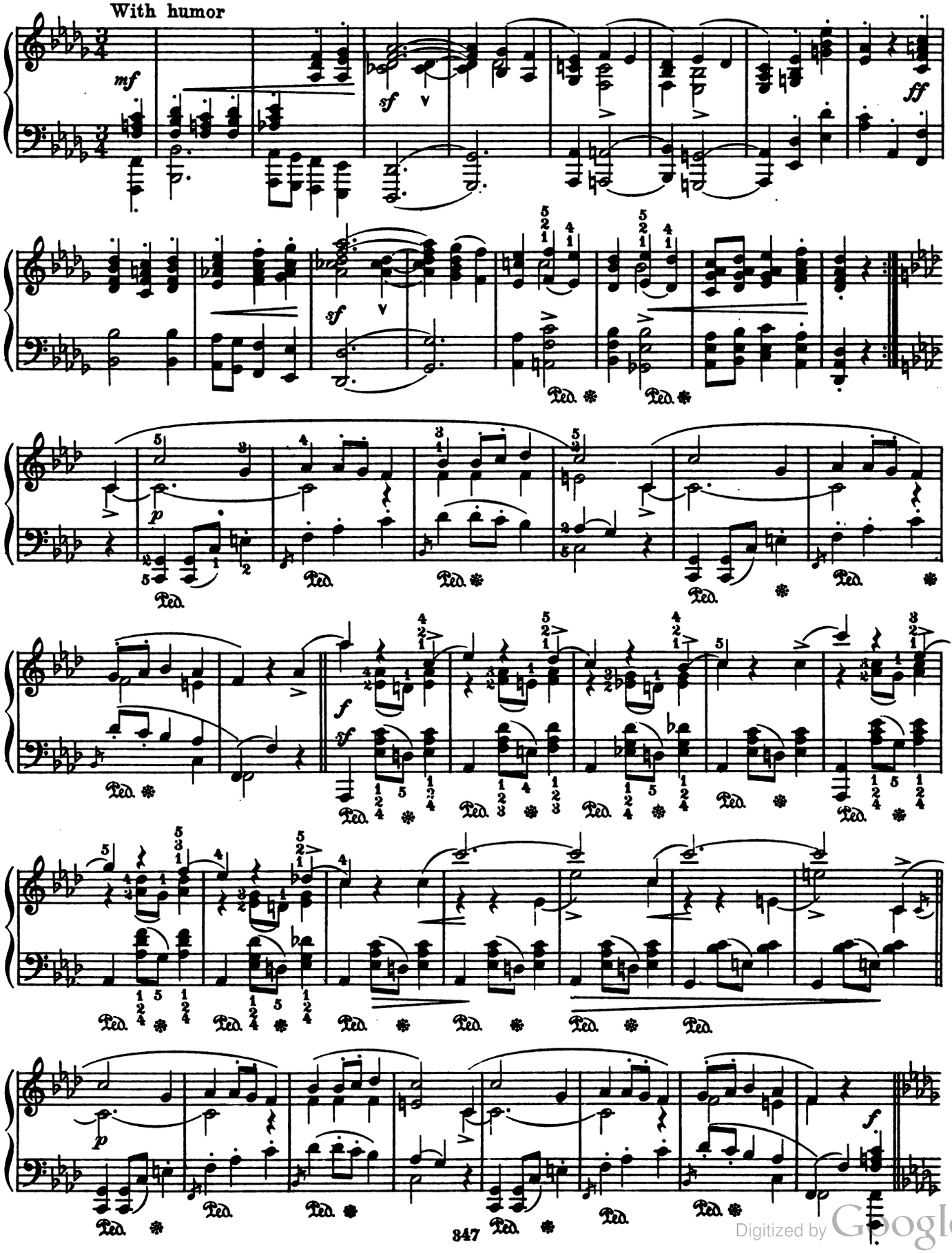
Robert Schumann (1810 – 1856)

„Grillen" from "Phantasiestücke" (Op. 12)



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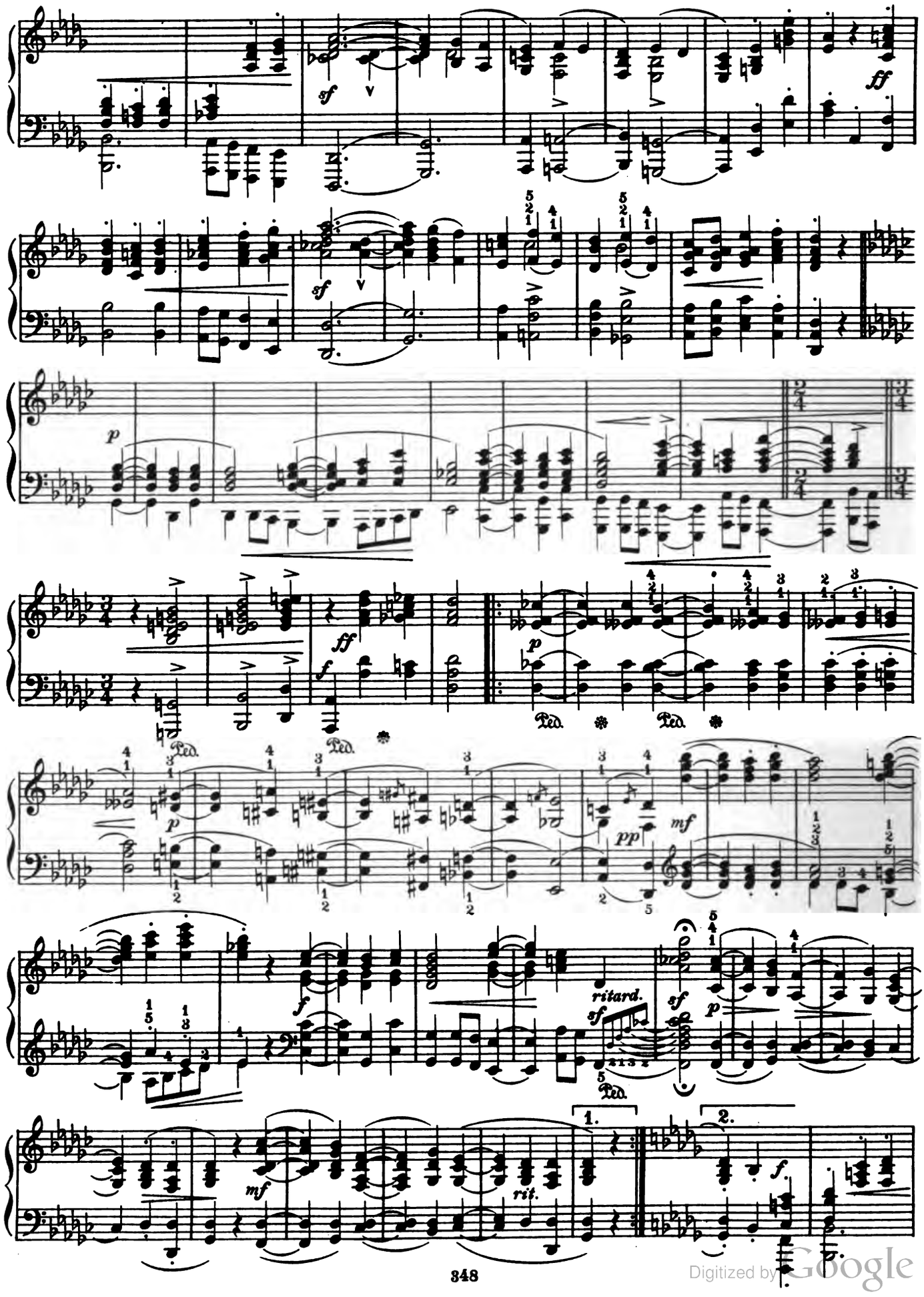

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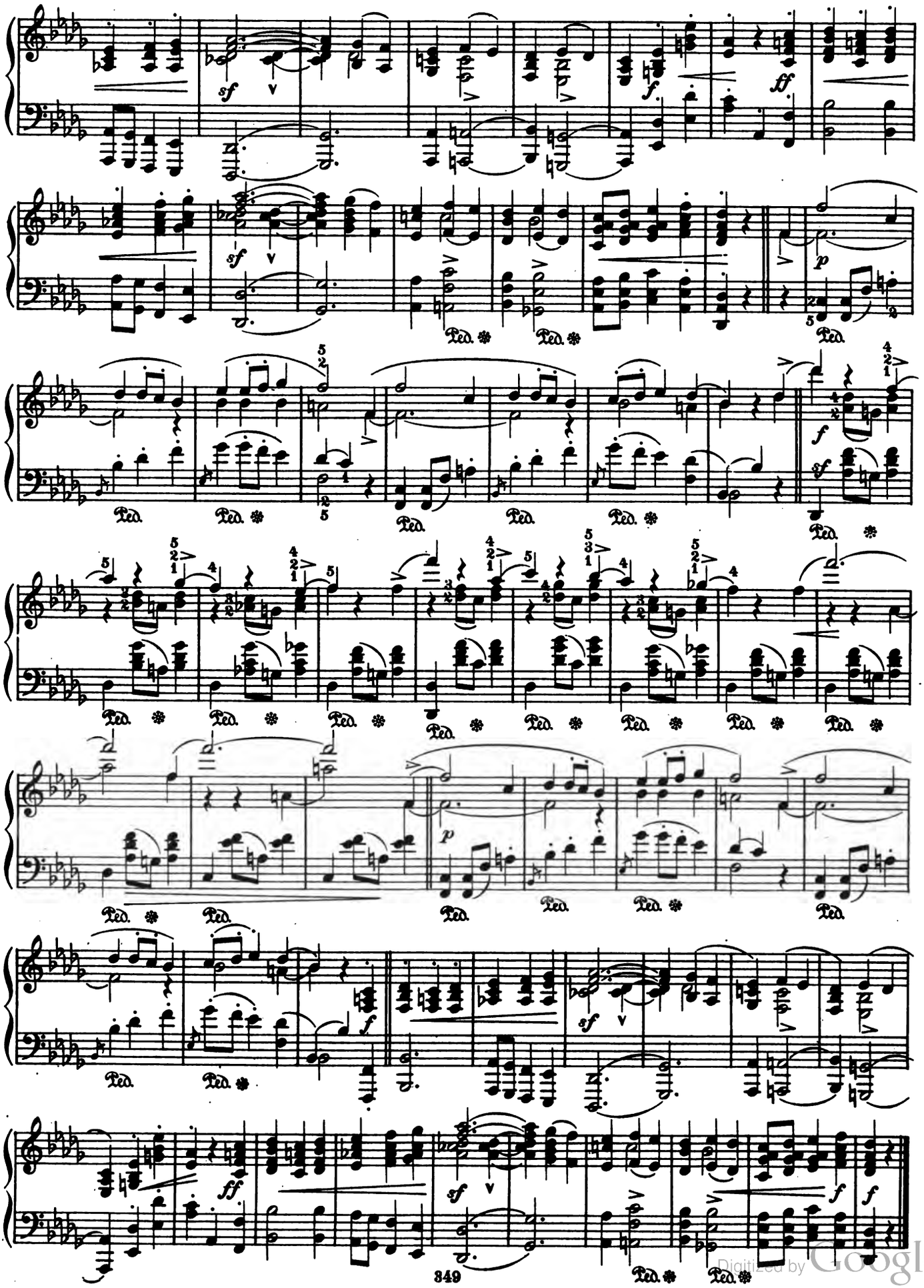

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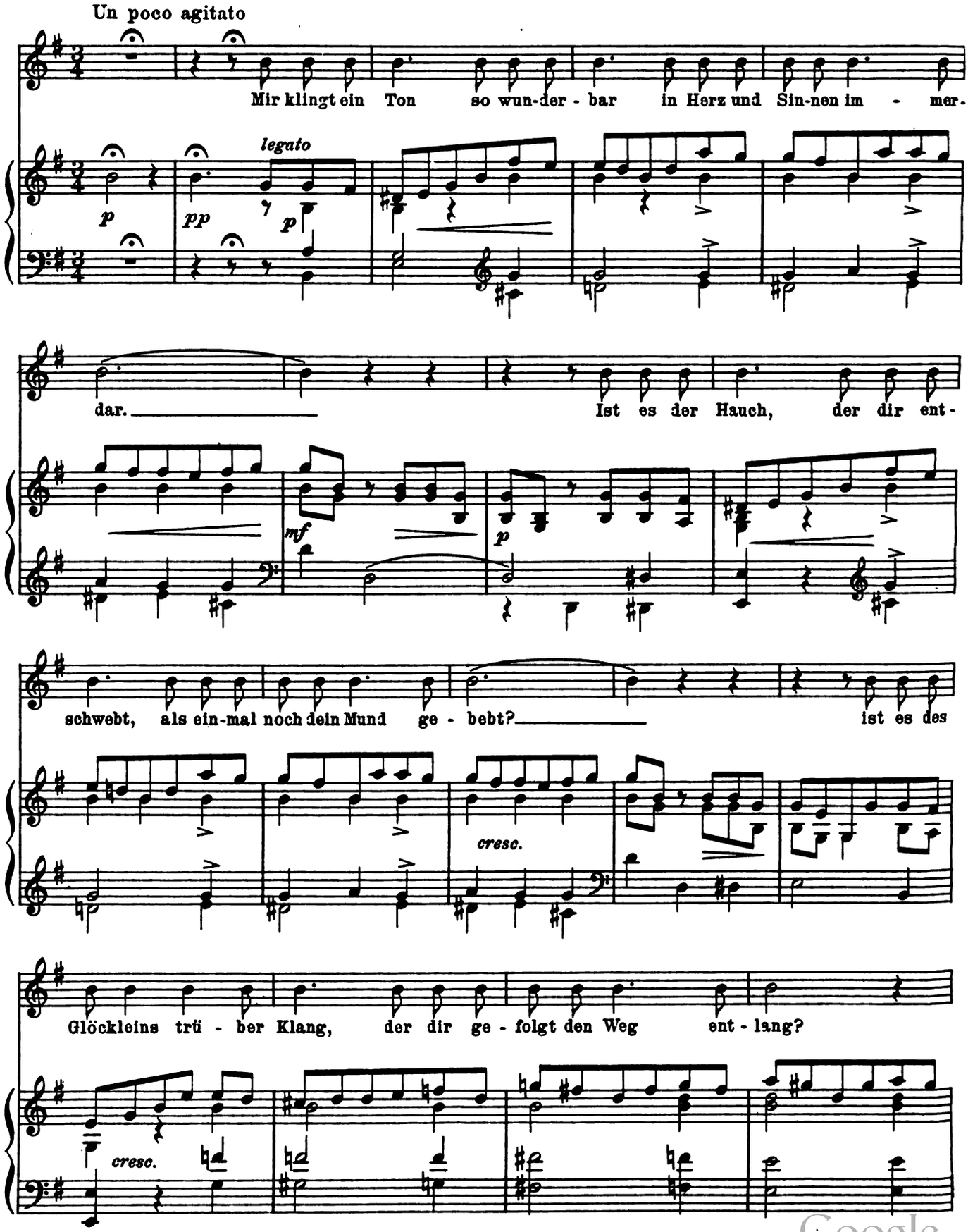
Peter Cornelius (1824-1874)

Ein Ton (The Monotone)



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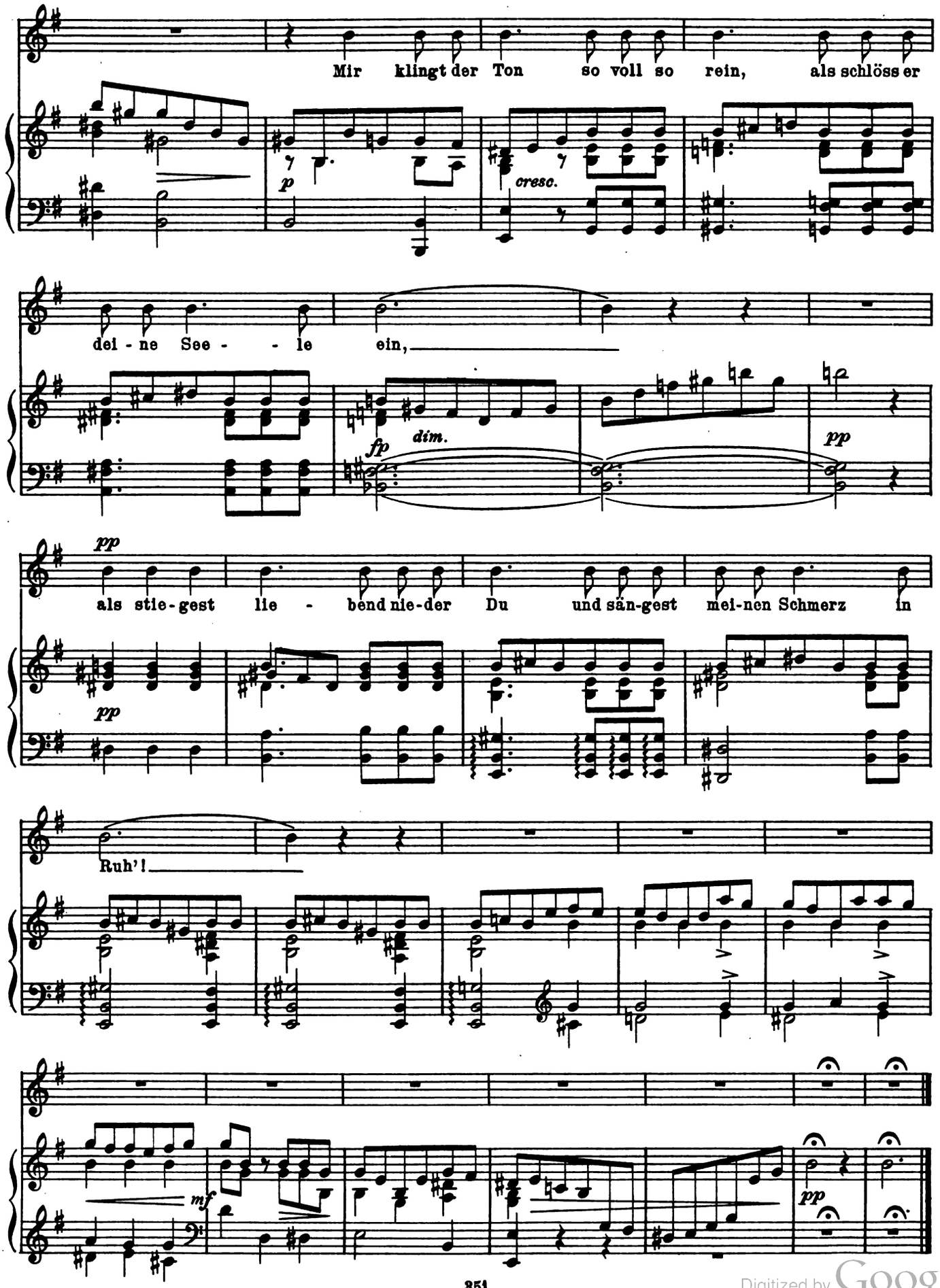

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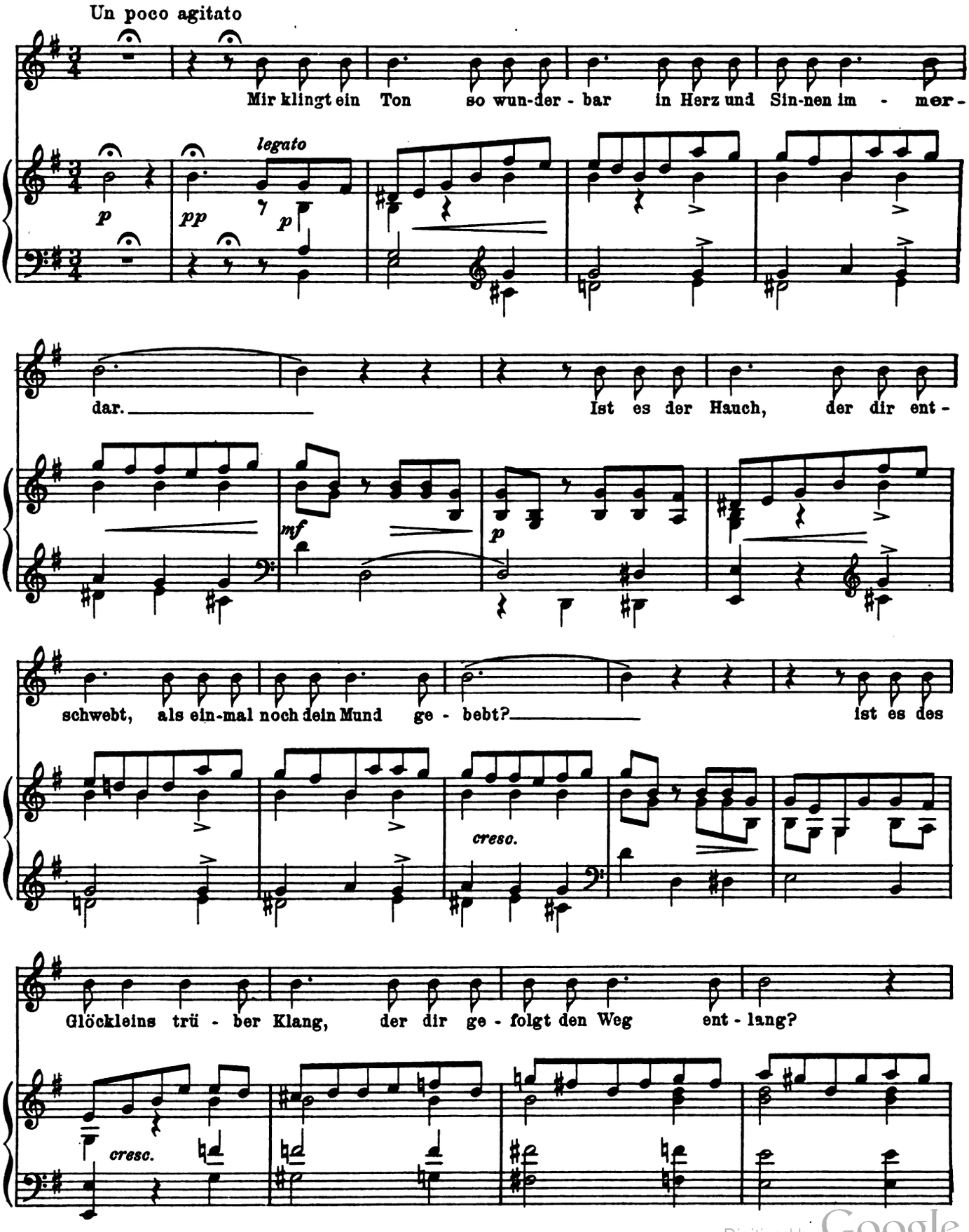
Peter Cornelius (1824-1874)

Ein Ton (The Monotone)



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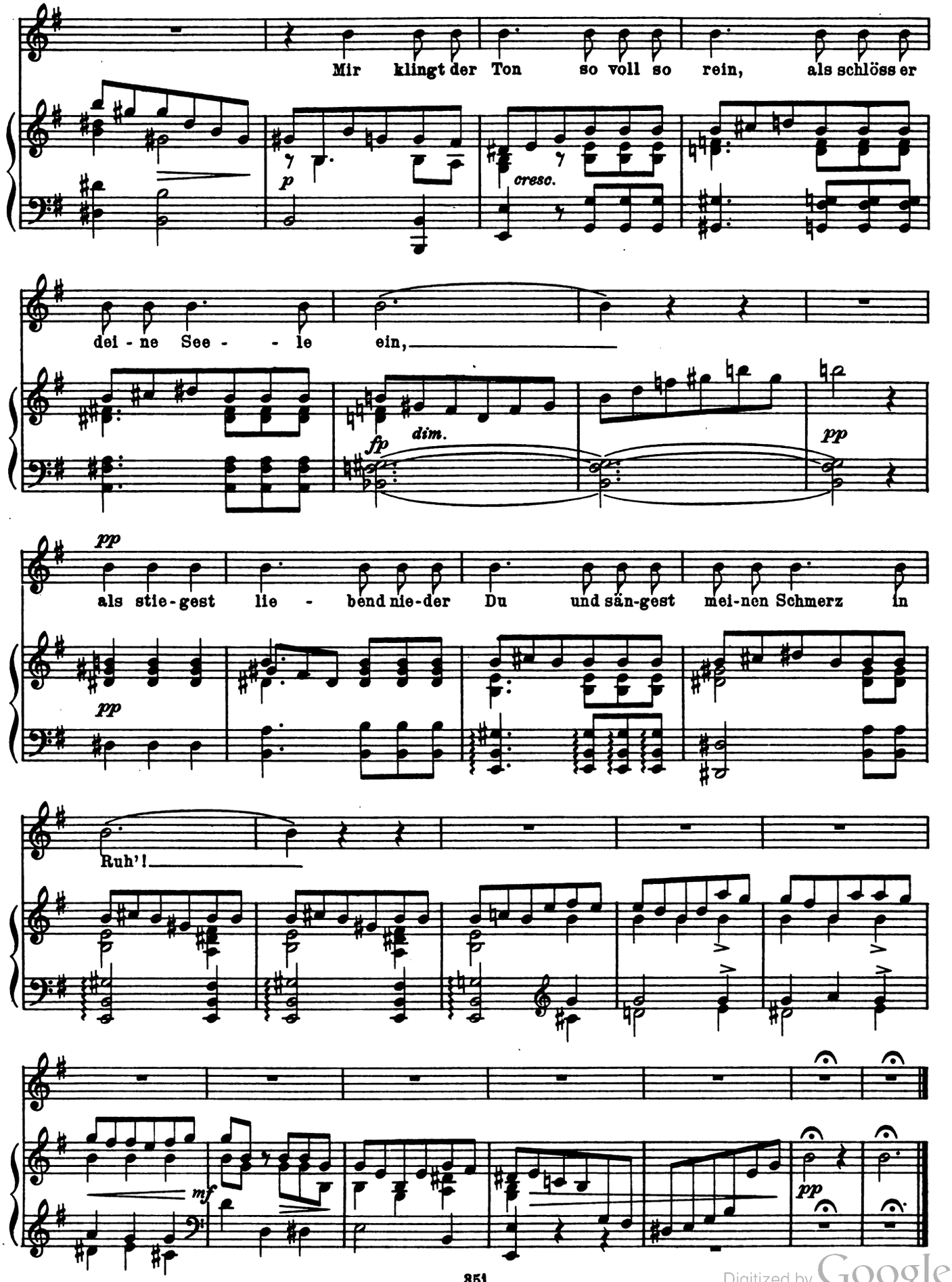

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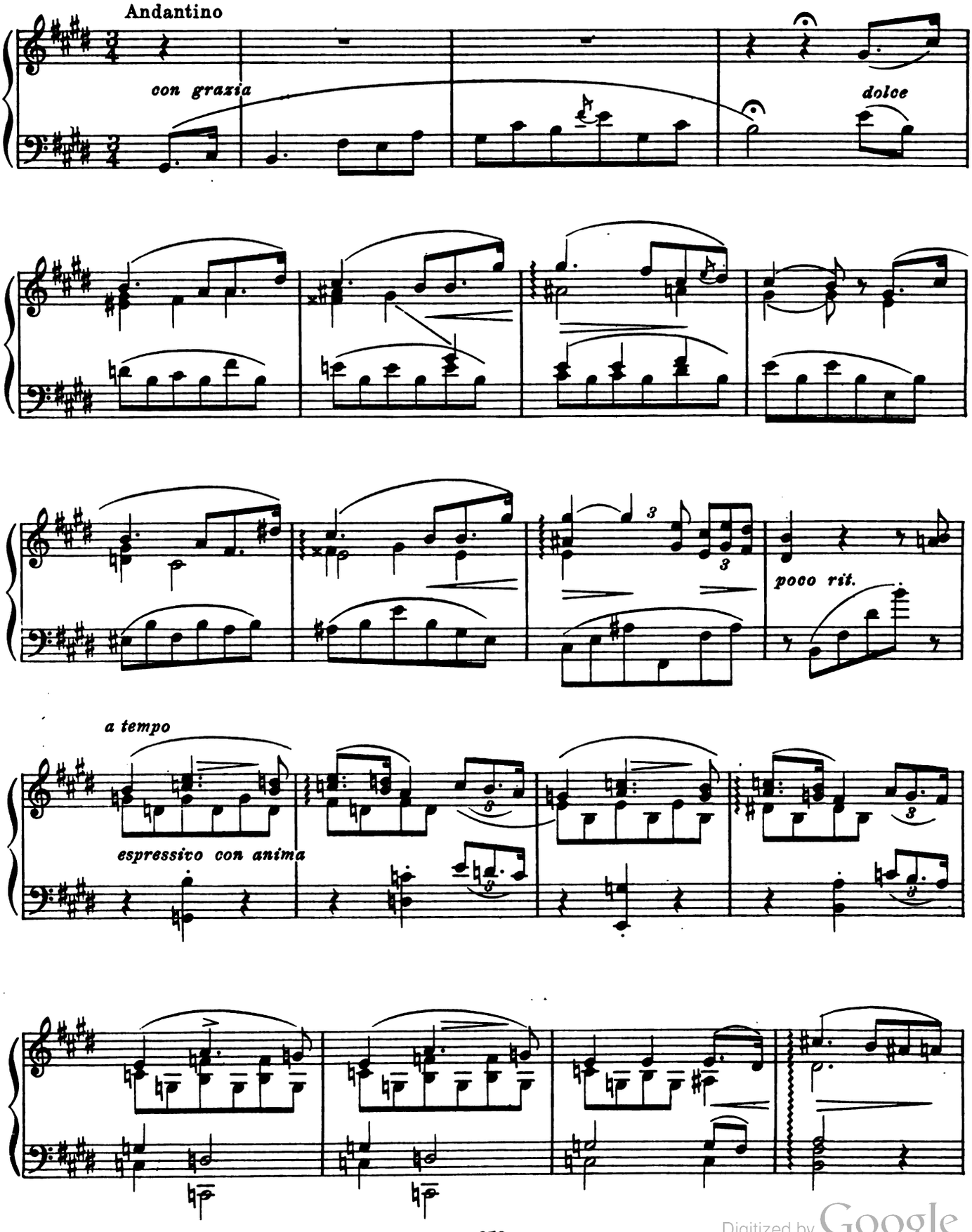
Franz Liszt (1811-1886)

"Consolation" No. 5



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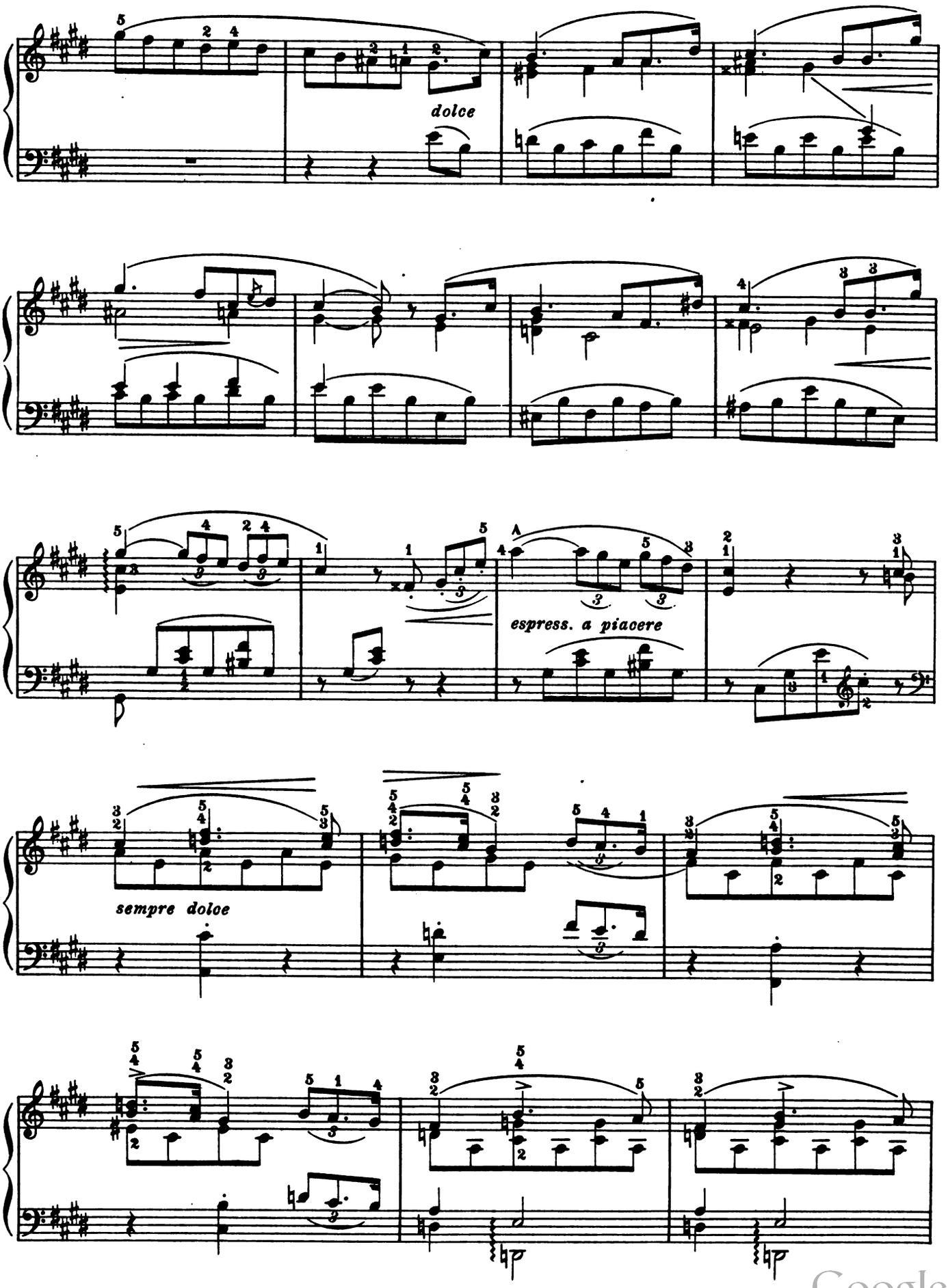

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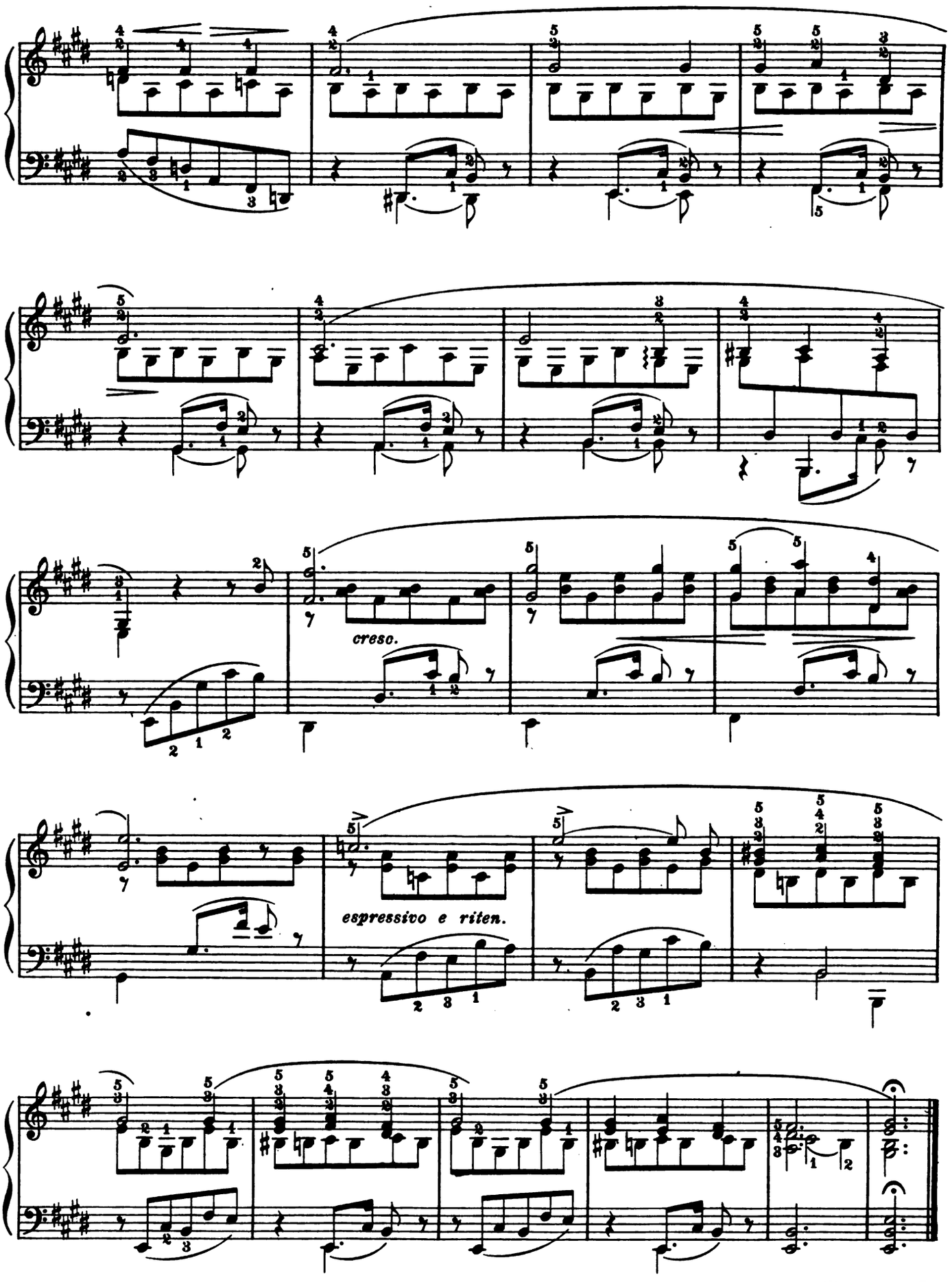

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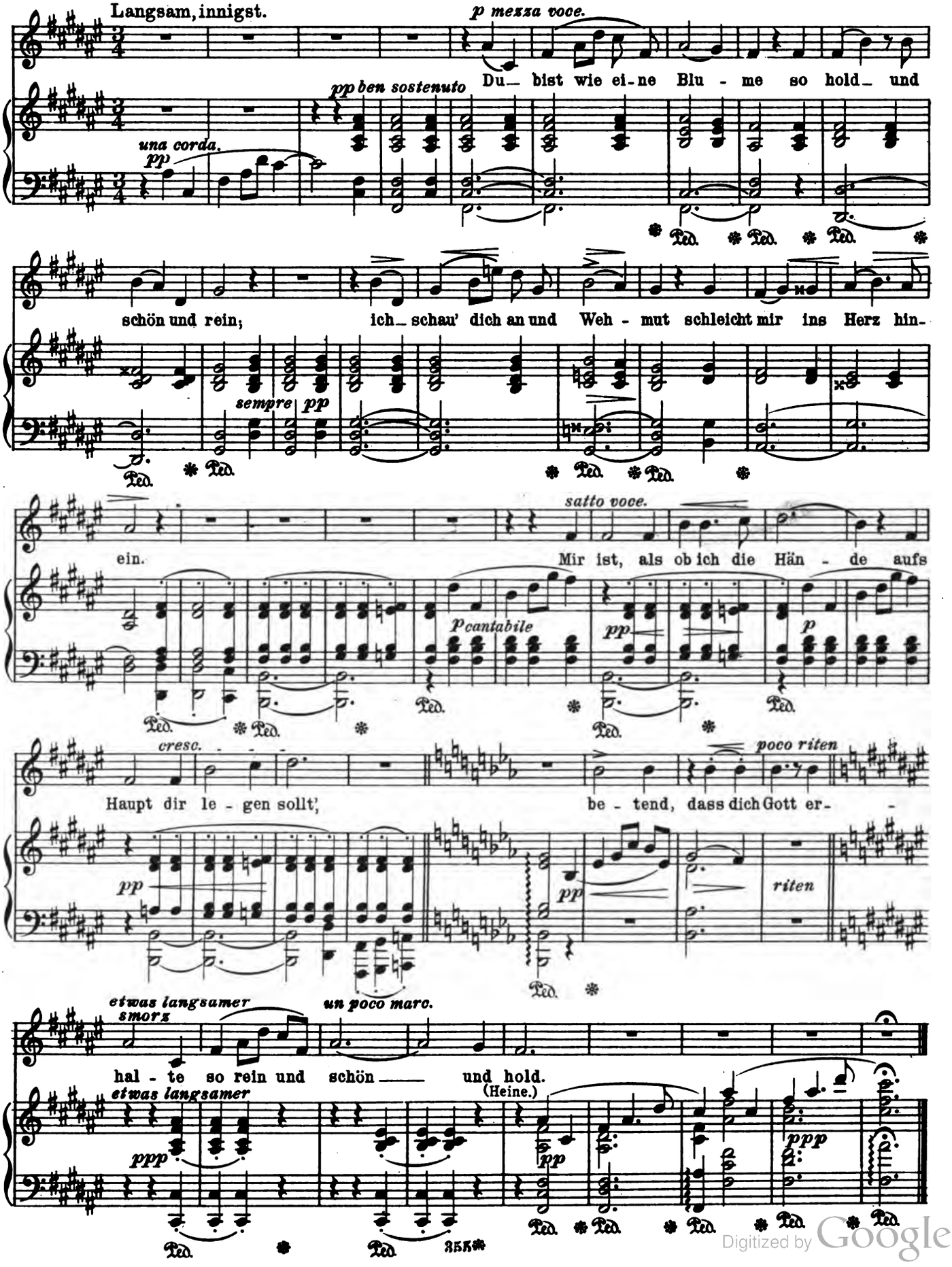
Franz Liszt (1811-1886)

"Du bist wie eine Blume."



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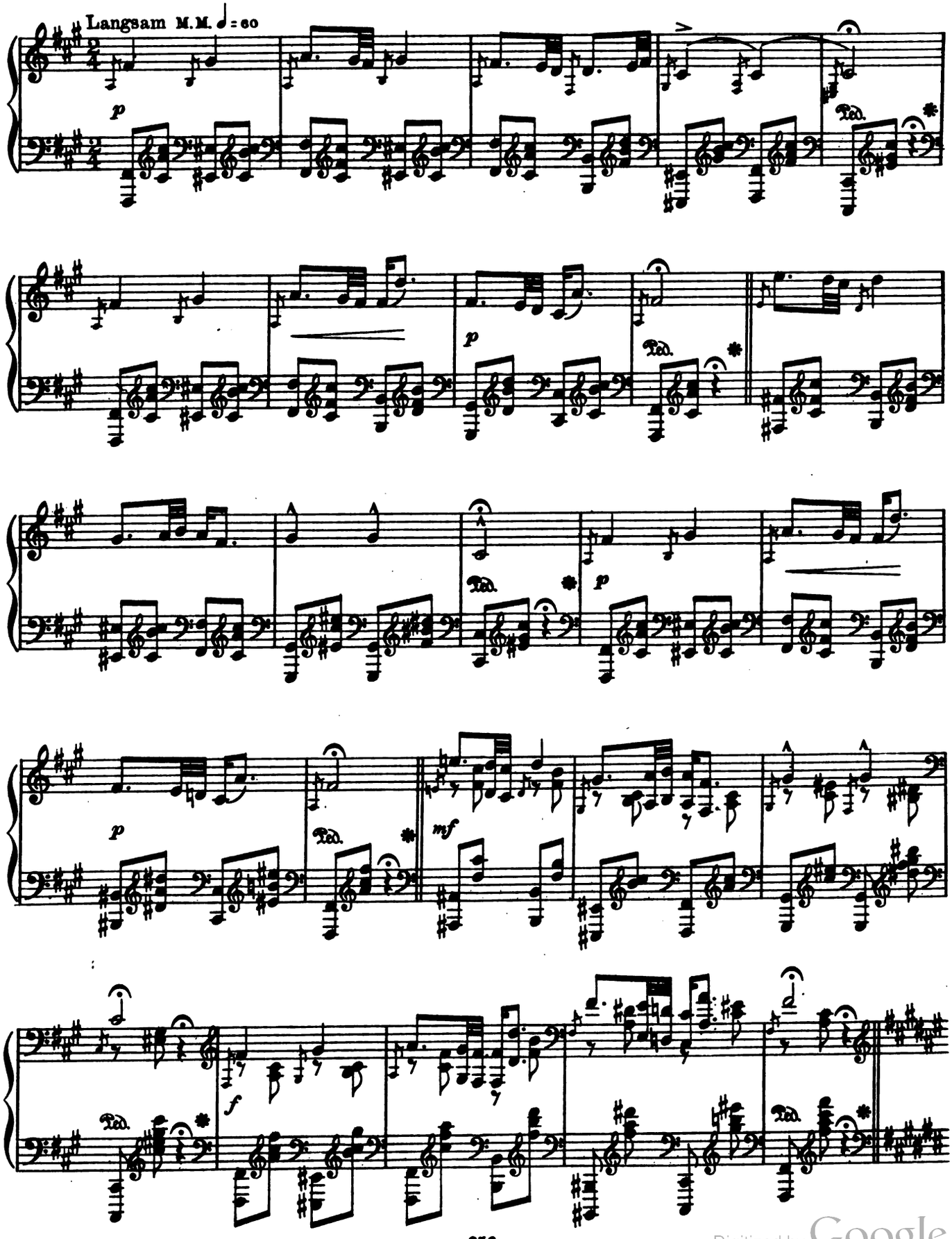
Robert Volkmann (1813–1883)

Minne (Op. 21, No 4)



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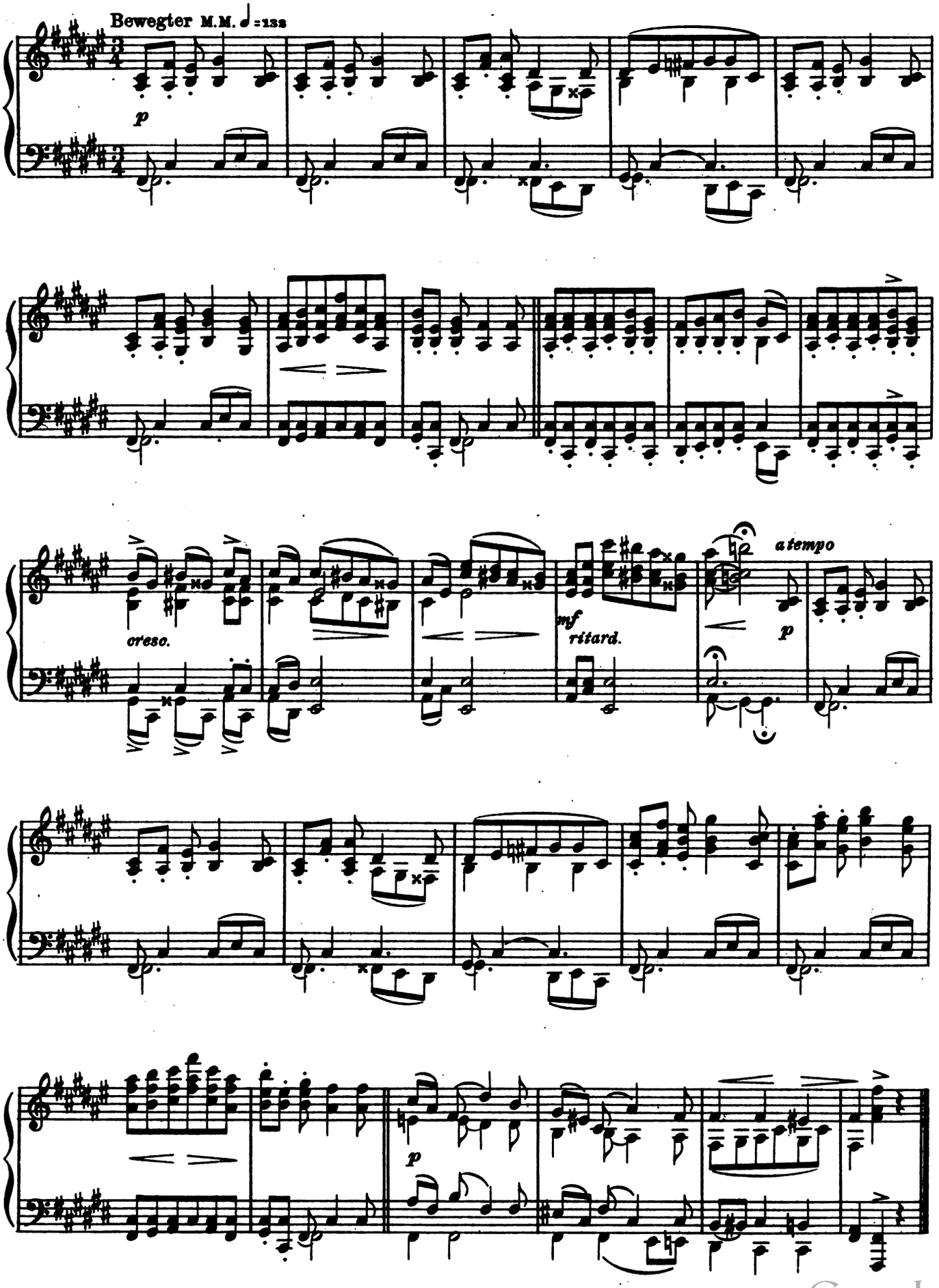

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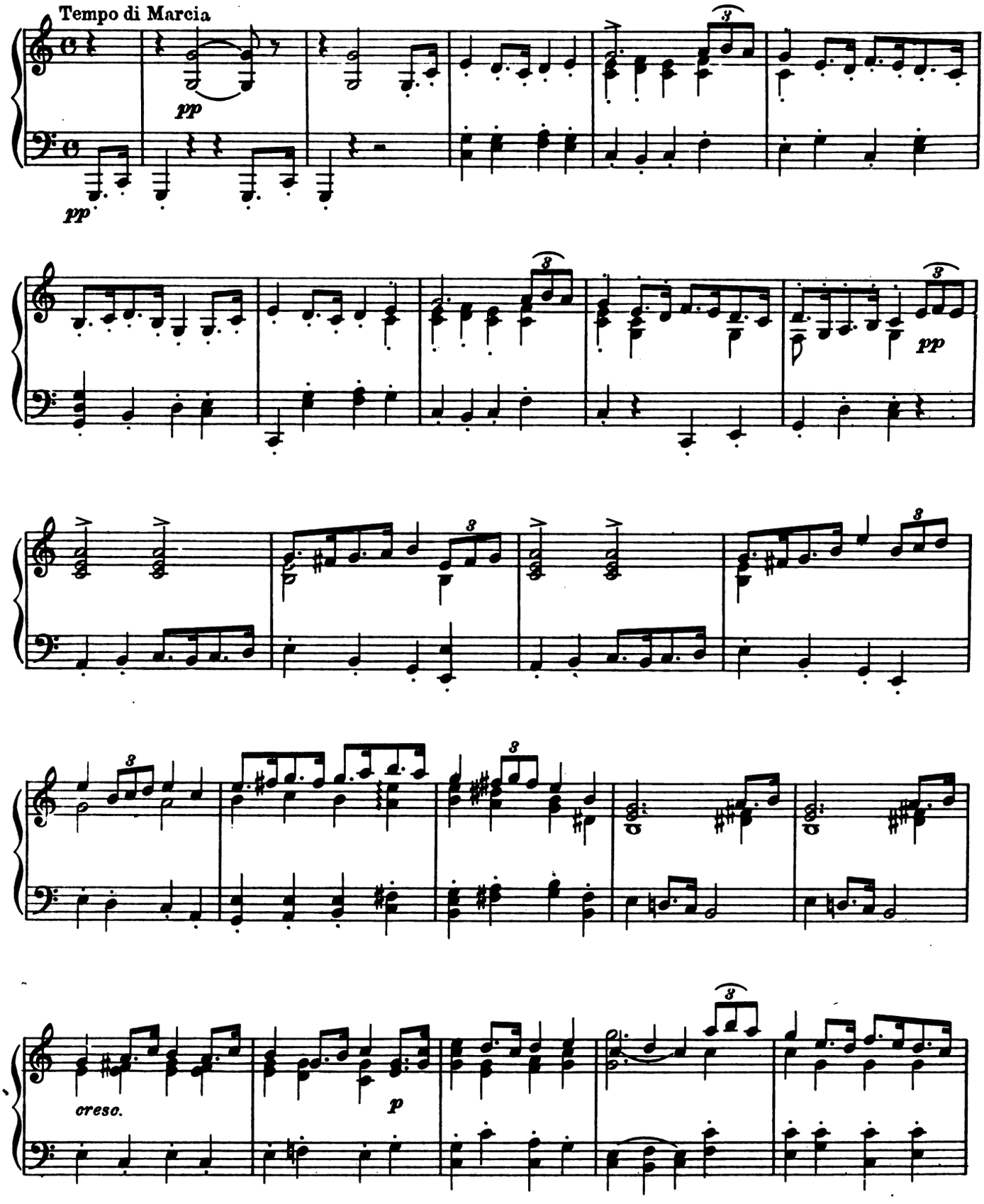
Joachim Raff (1822–1882)

*"Parting March" from Symphony "Leonore"



* The opening sections of this movement only are given. The final measure has been supplied by the editors.

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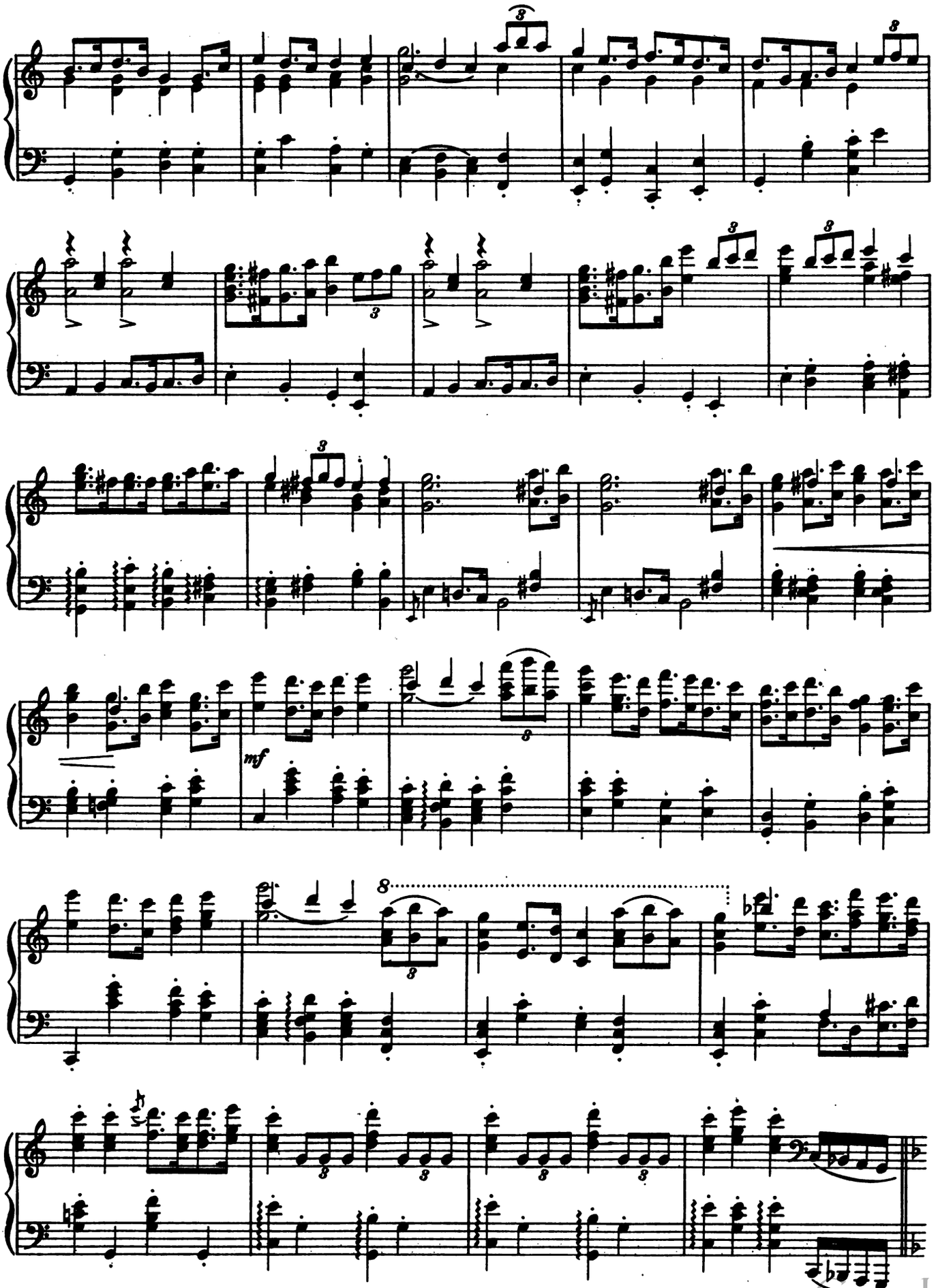

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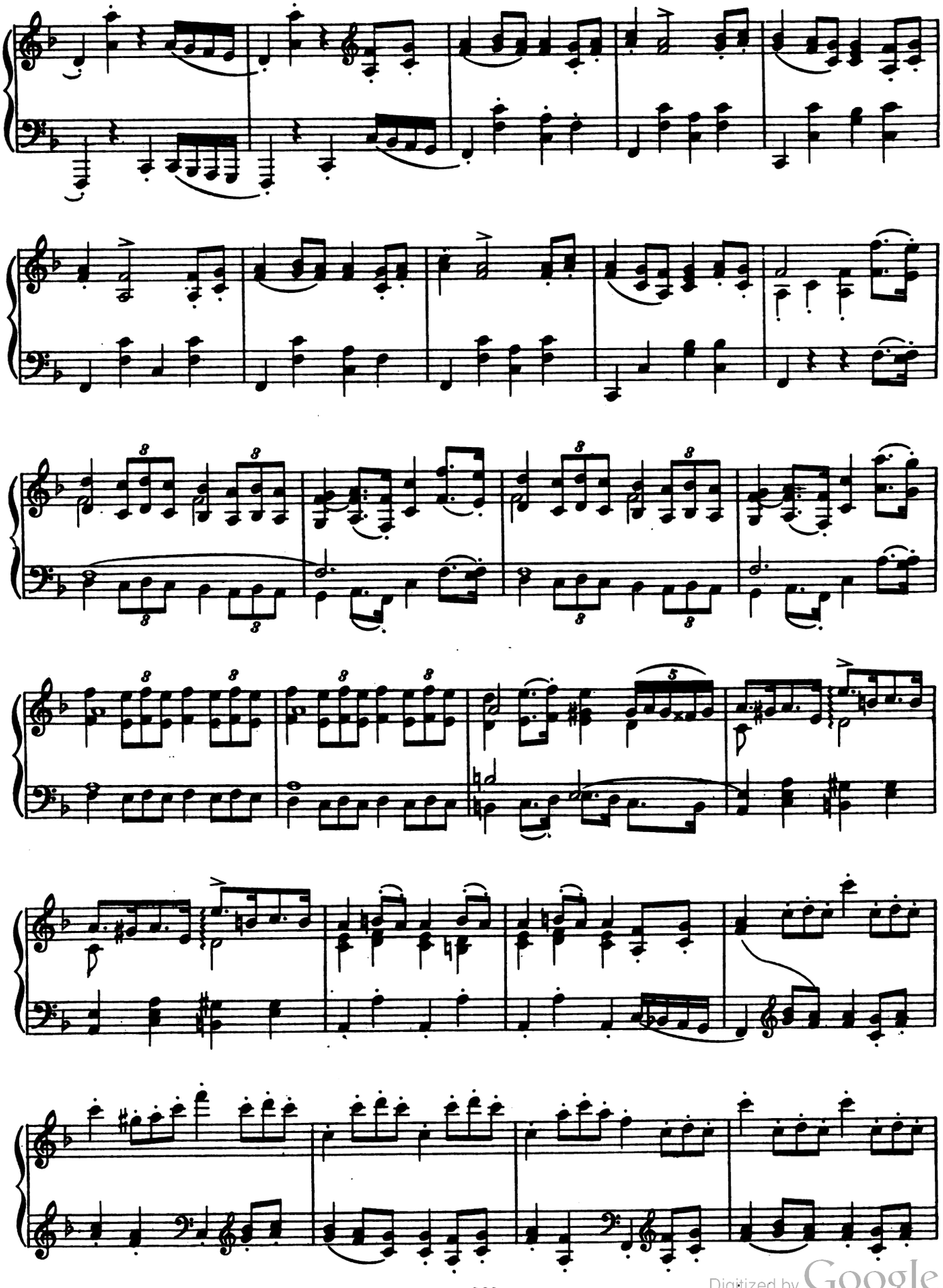

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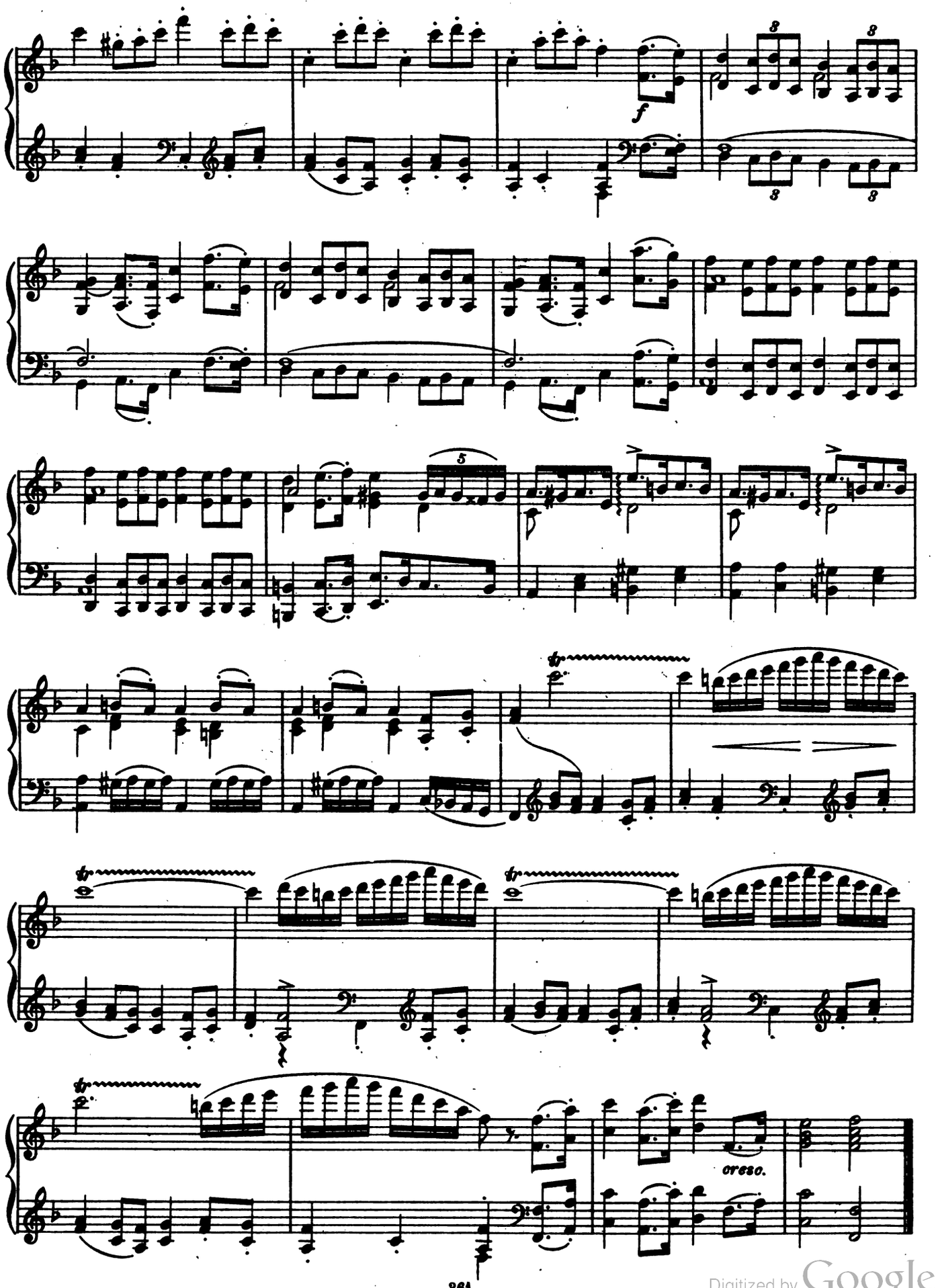

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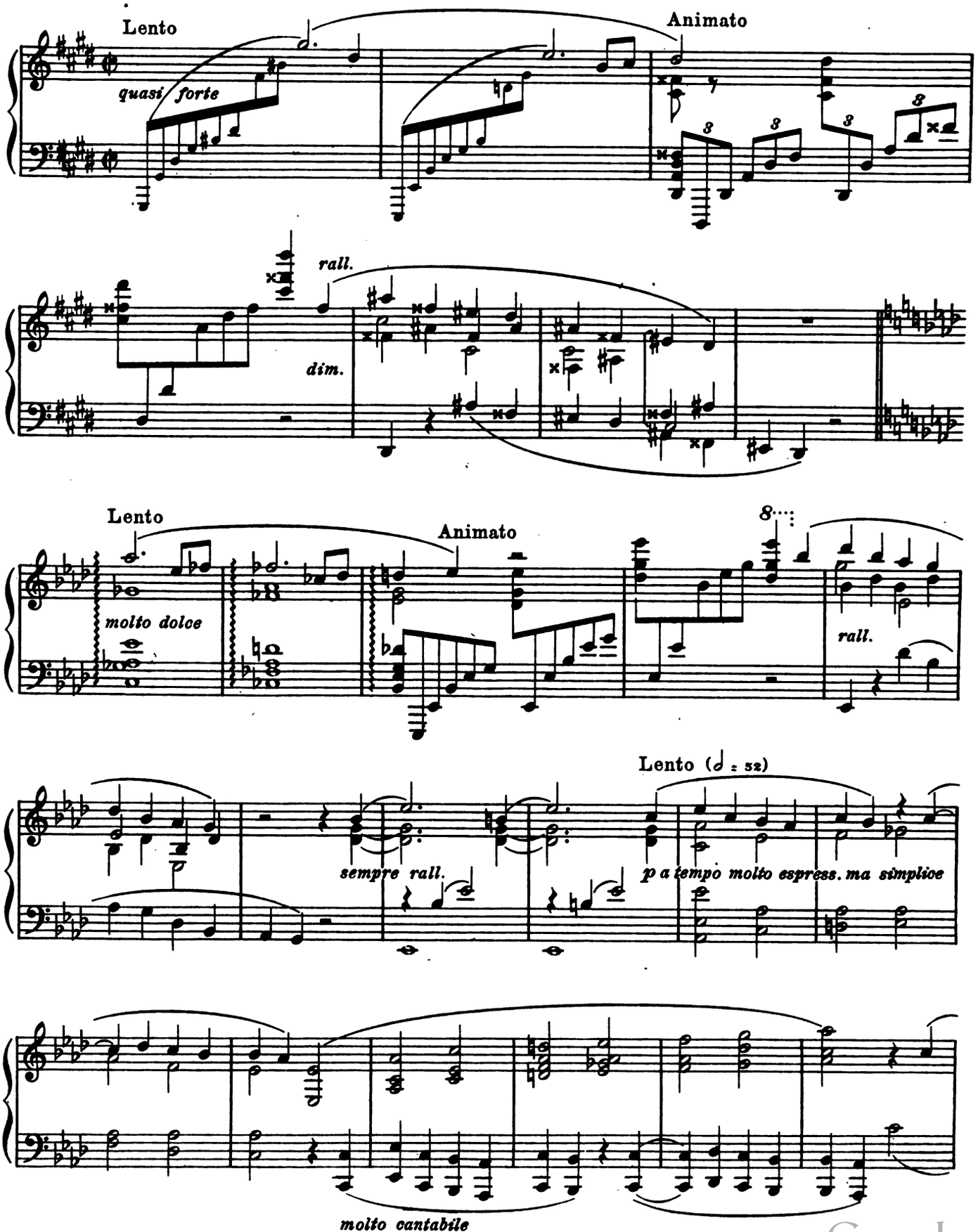
César Franck (1822 - 1890)

Aria from "Prélude, Aria et Final"



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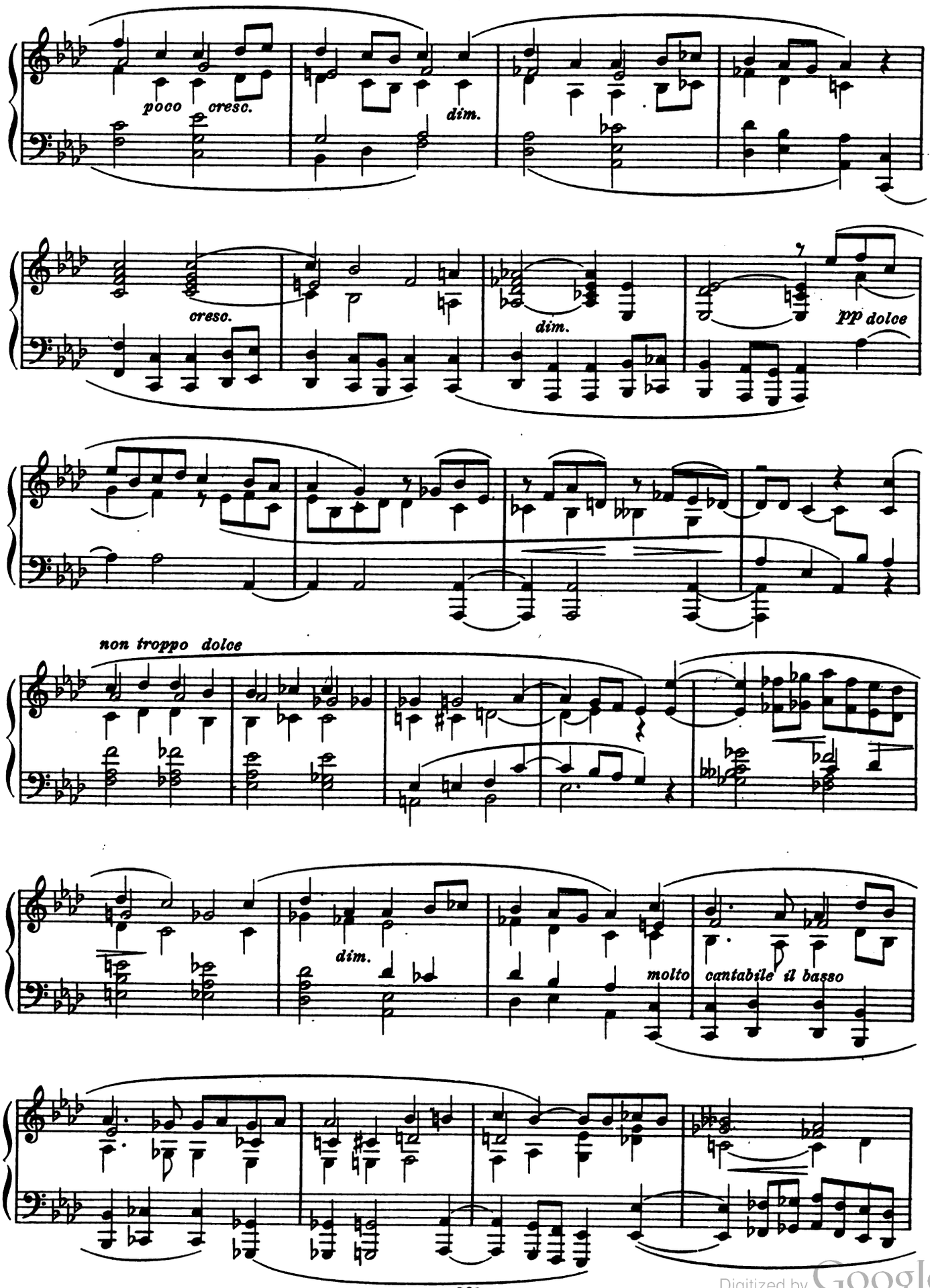

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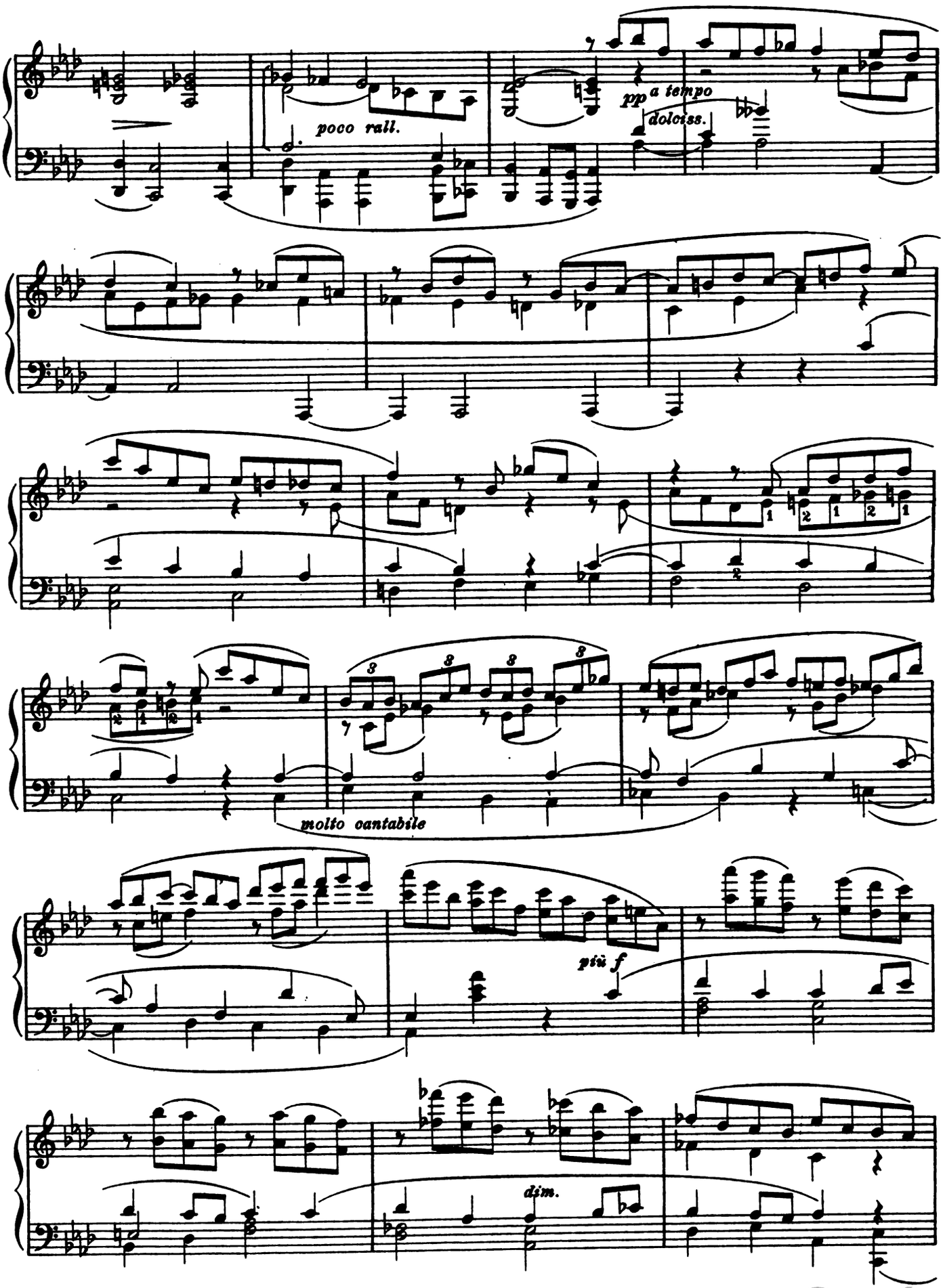

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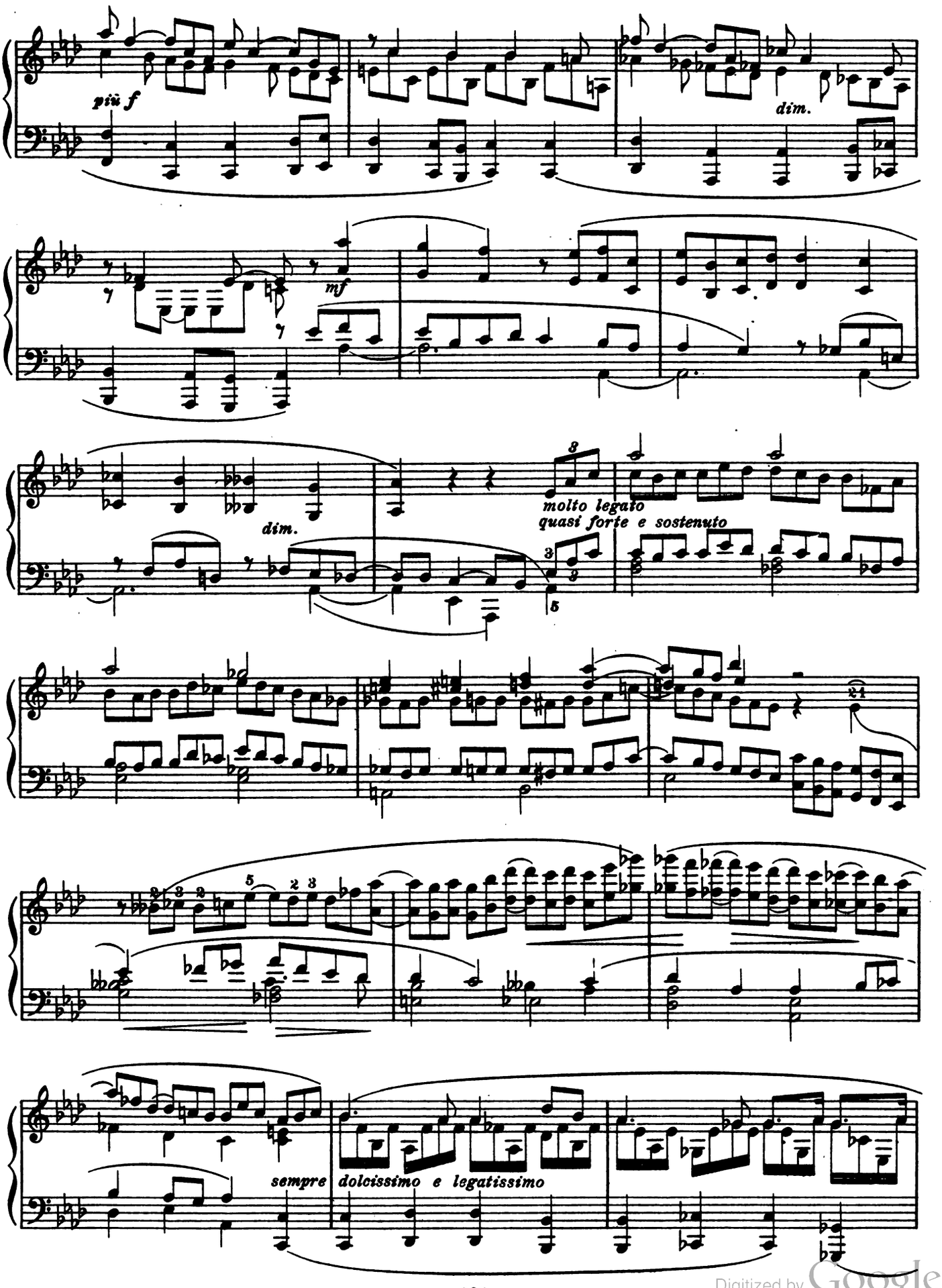

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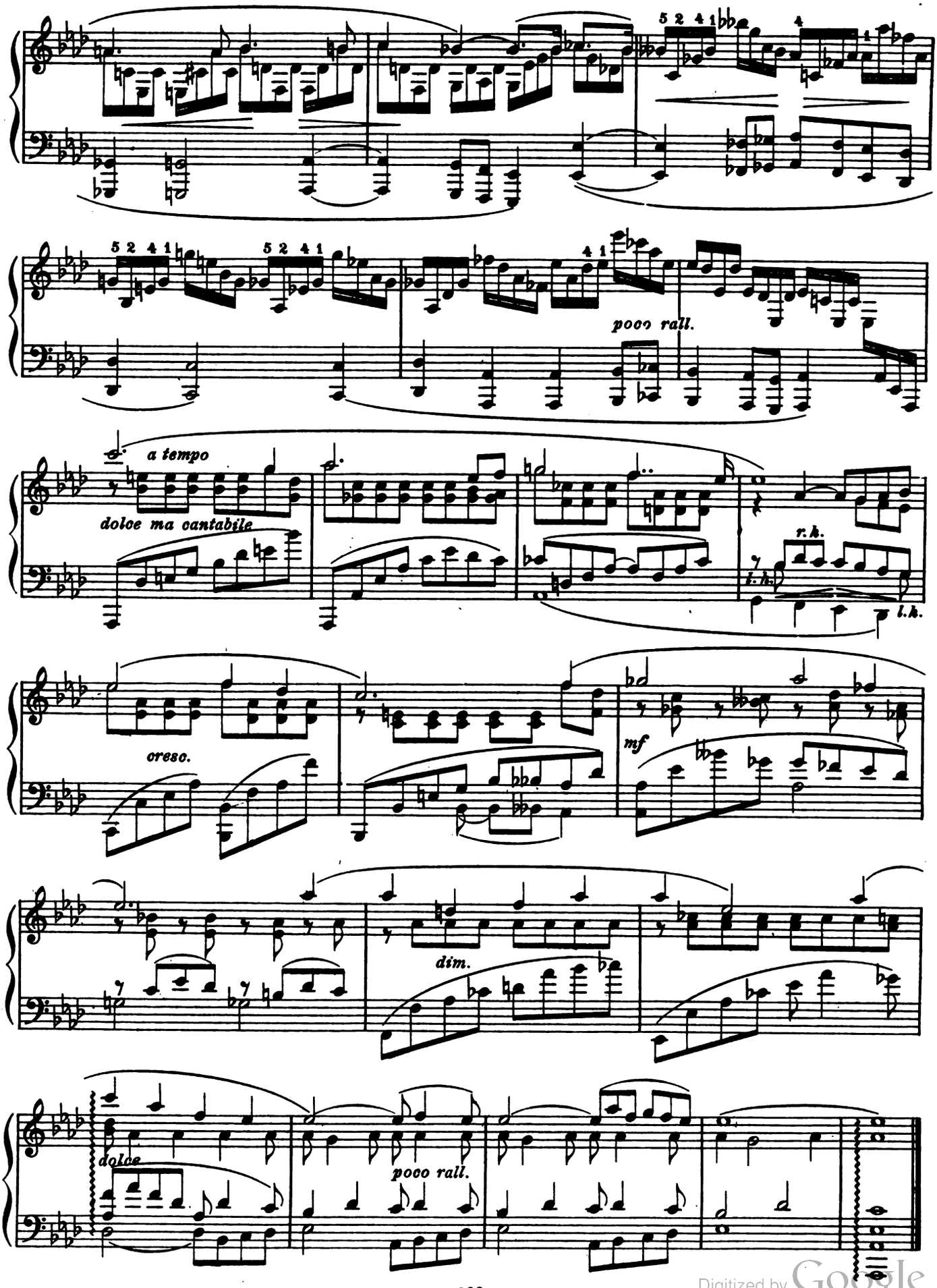

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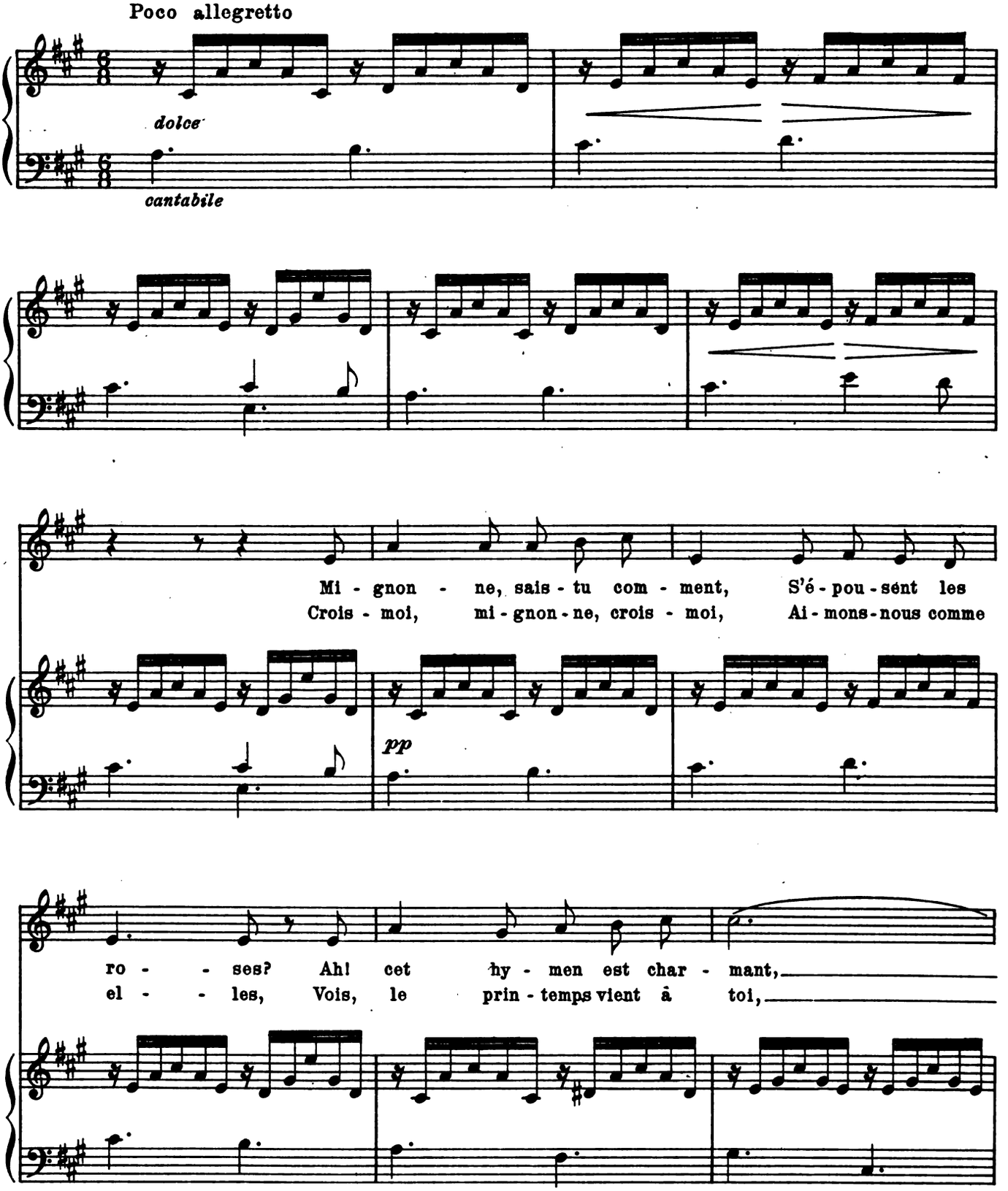
César Franck (1822 - 1890)

Song: "Le Mariage des Roses"



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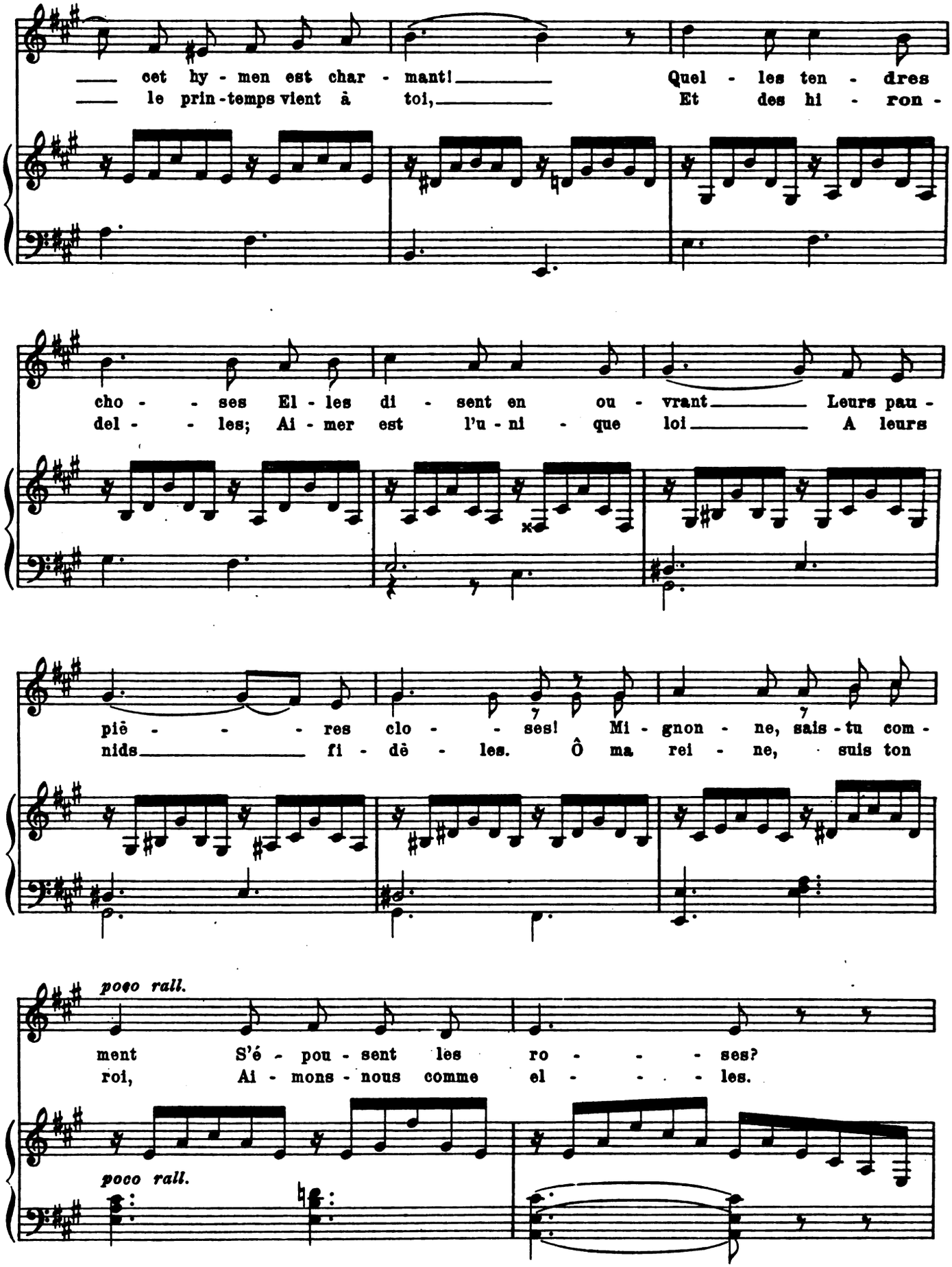

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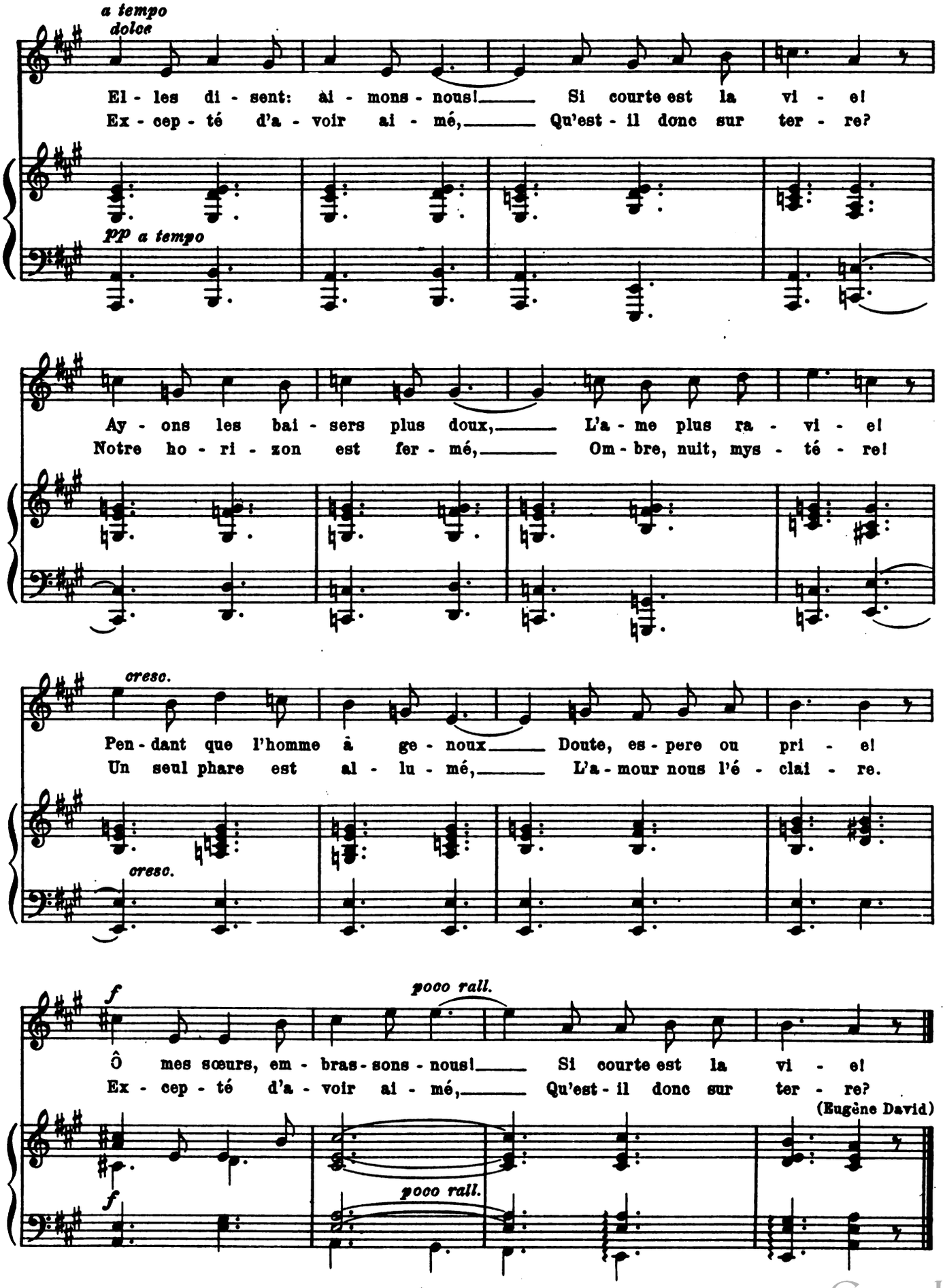

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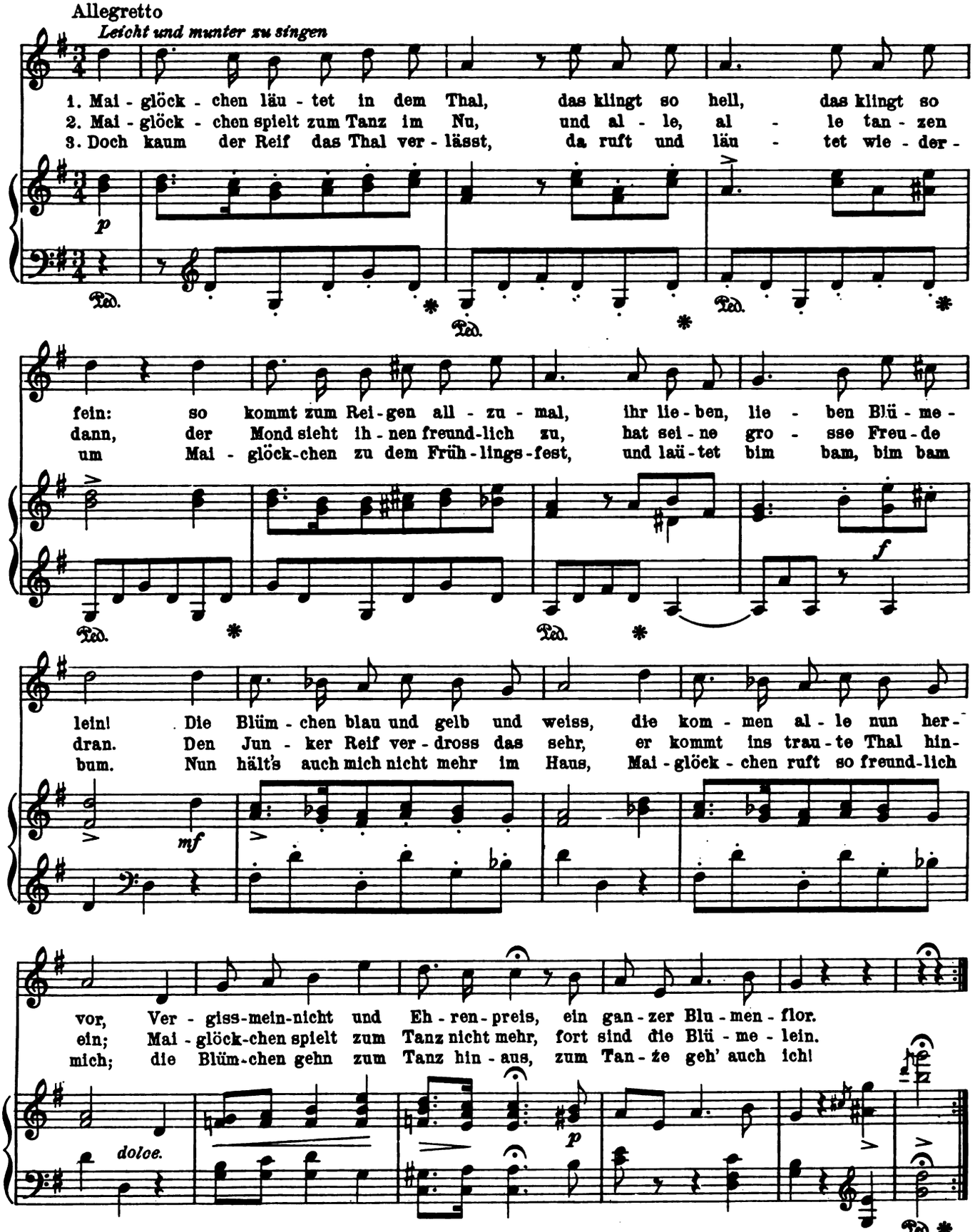
Carl Reinecke (1824–1910)

2 Kinderlieder

1. Maiglöckchen und die Blümchen



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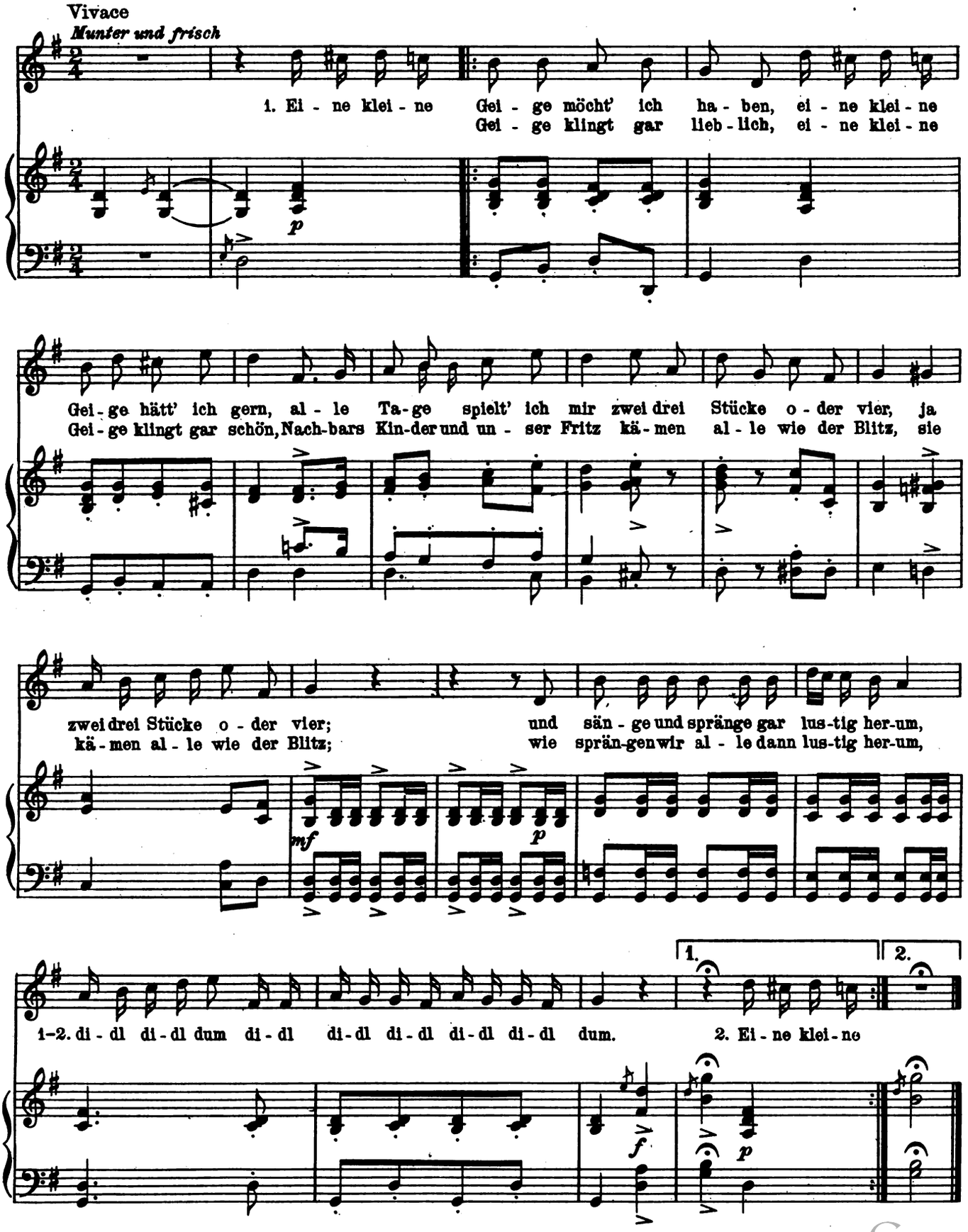
2. "Eine kleine Geige möcht' ich haben"



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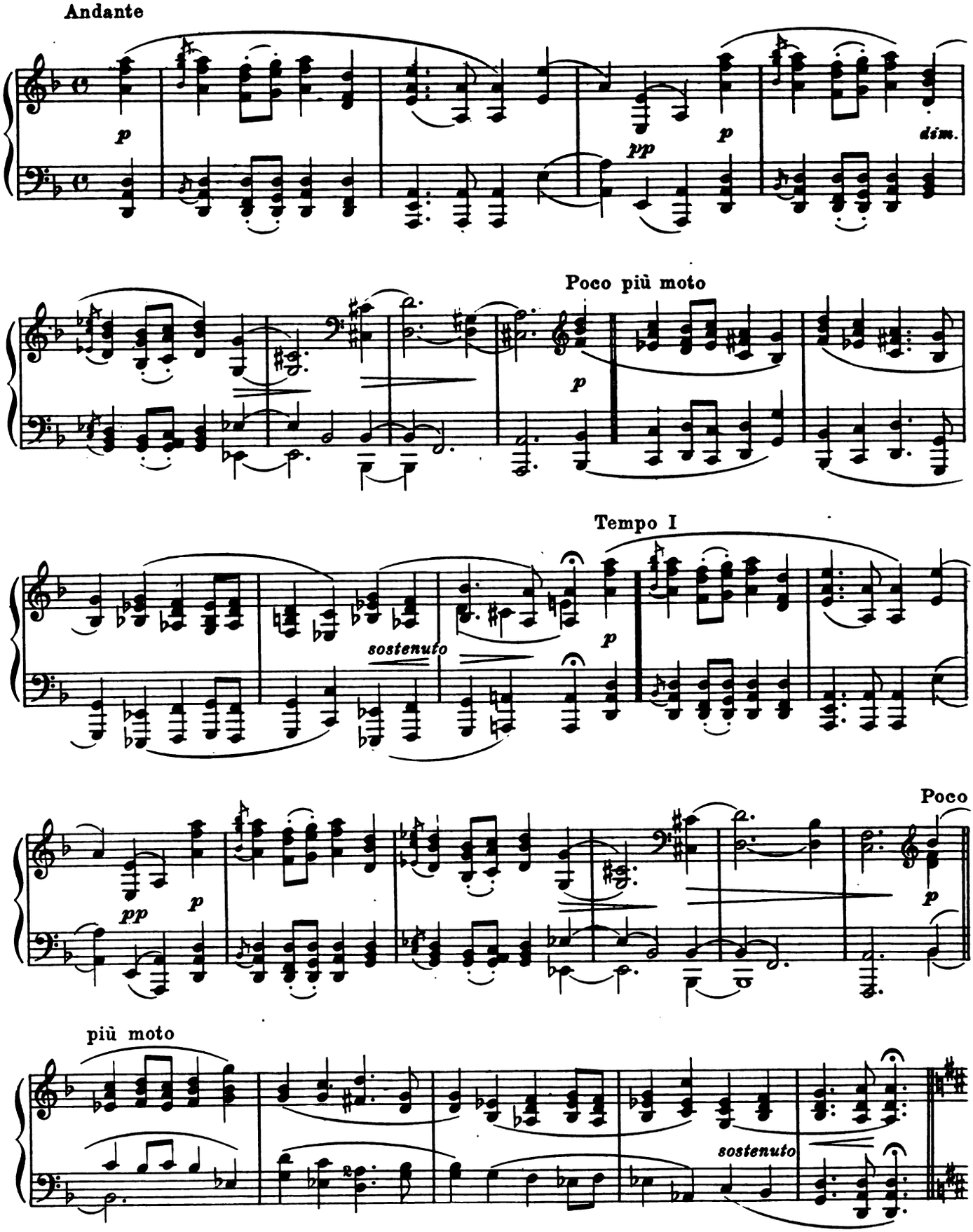
Johannes Brahms (1833-1897)

Ballade No. 1. After the Scottish Ballad "Edward" (Op. 10, No. 1)



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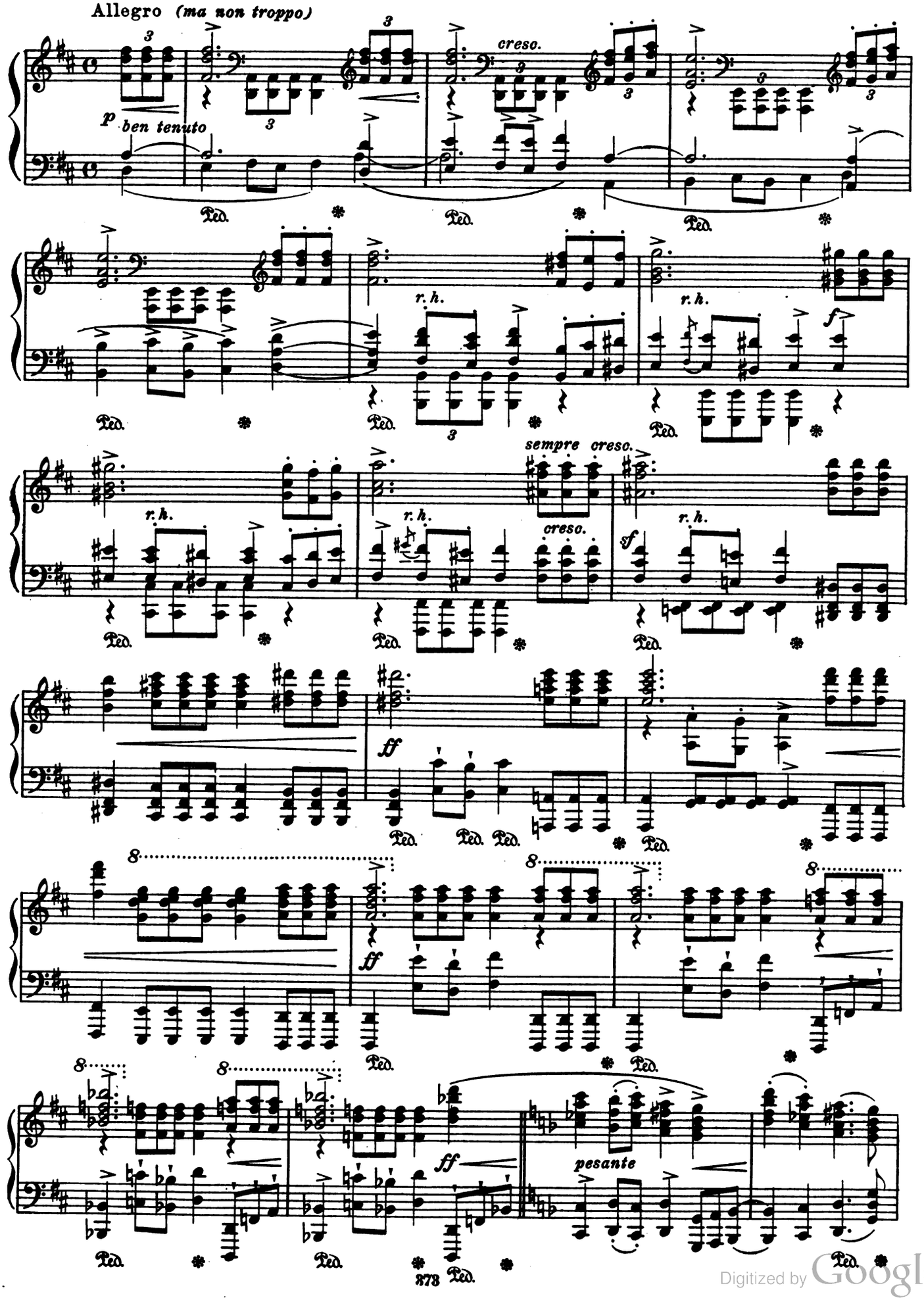

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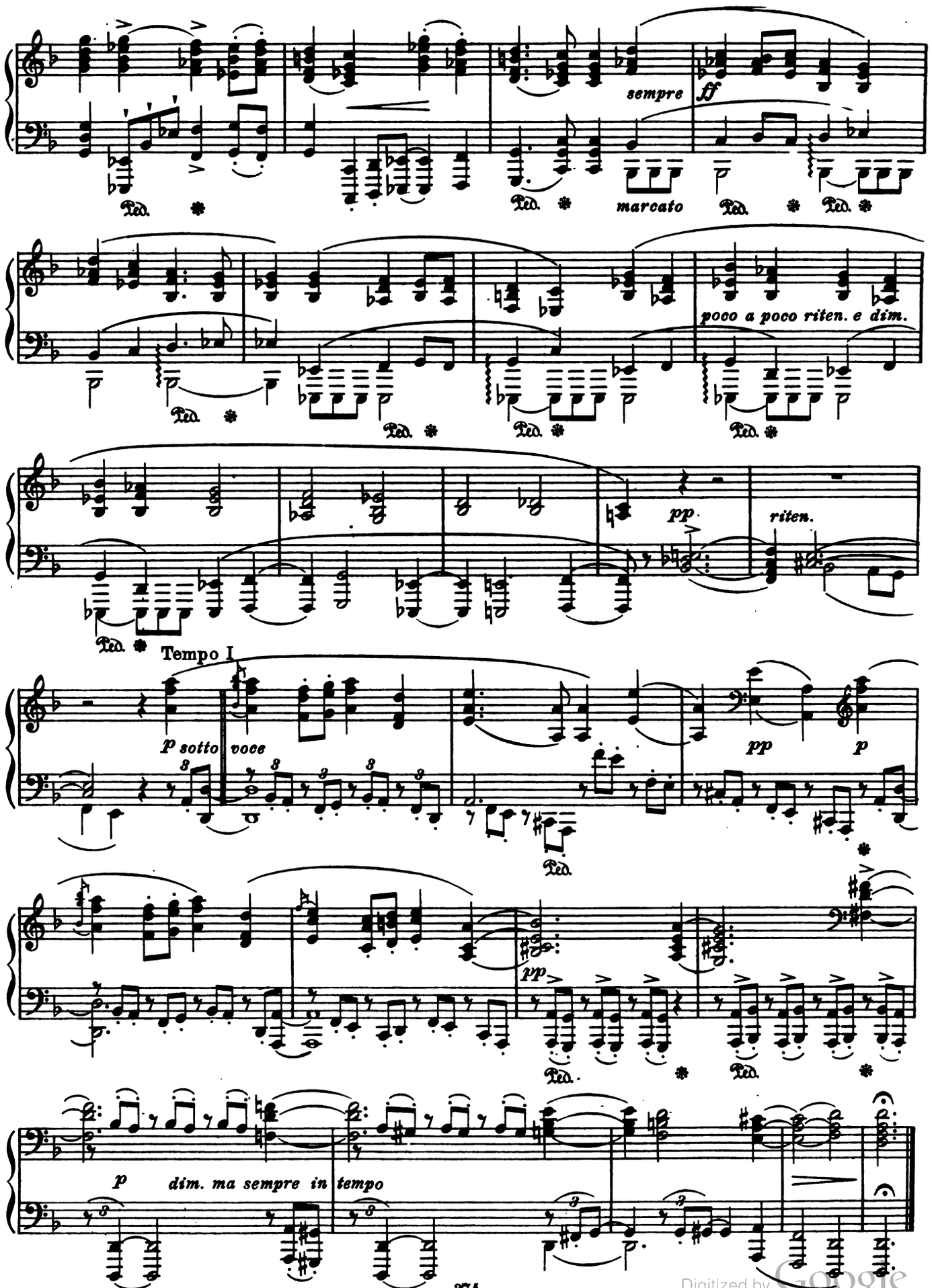

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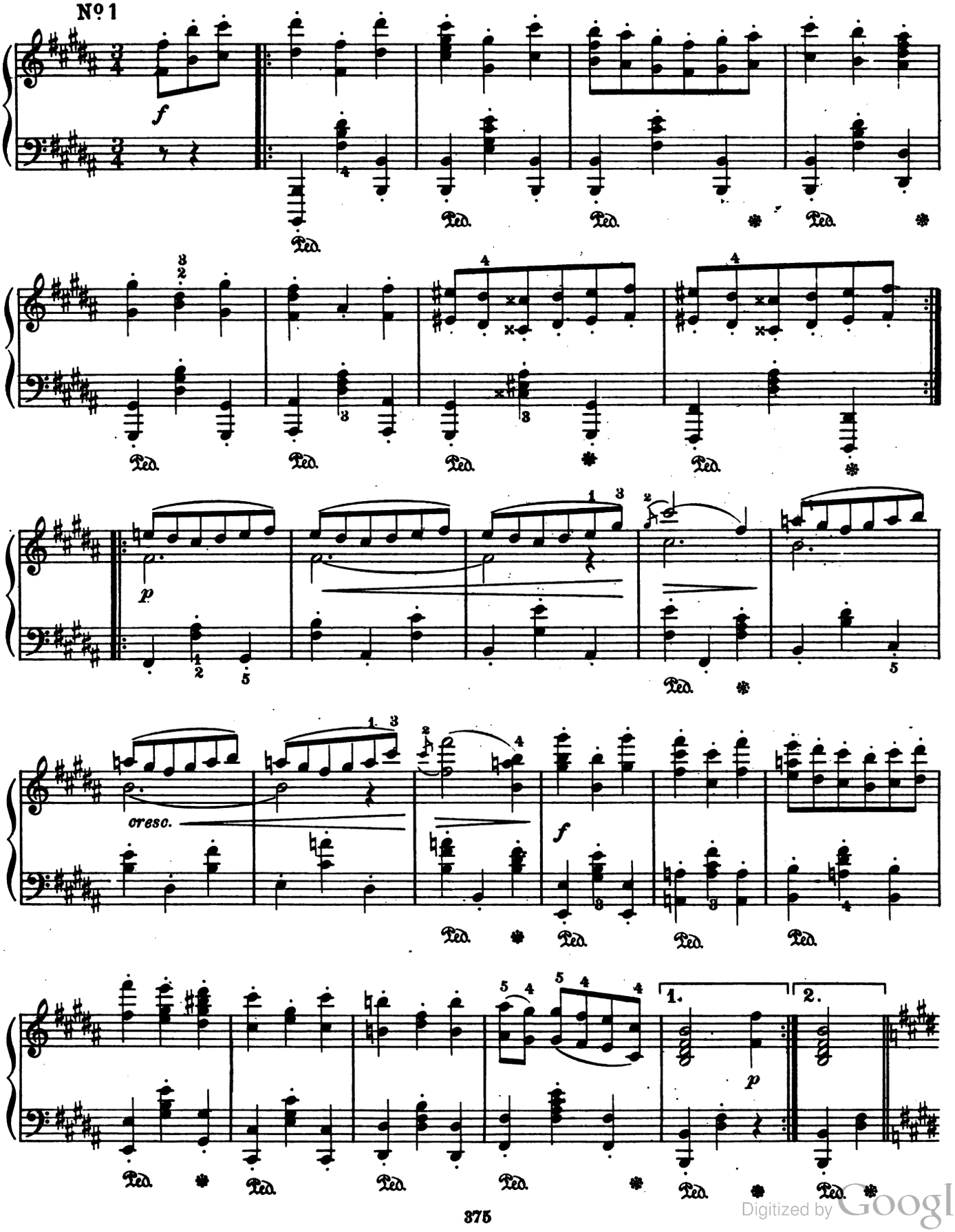
Johannes Brahms (1833-1897)

Walzer (Op. 39)

Tempo giusto

No 1



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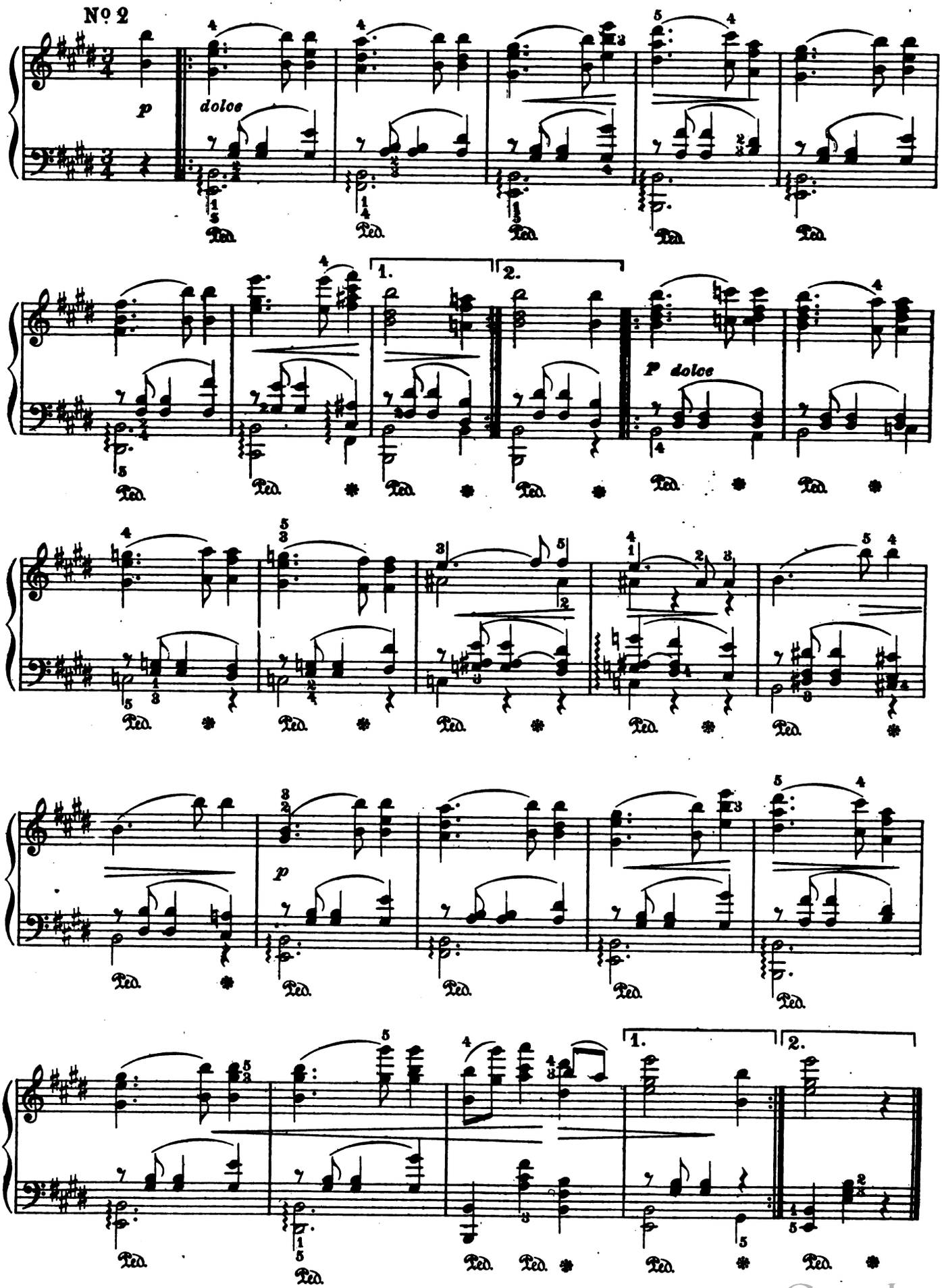

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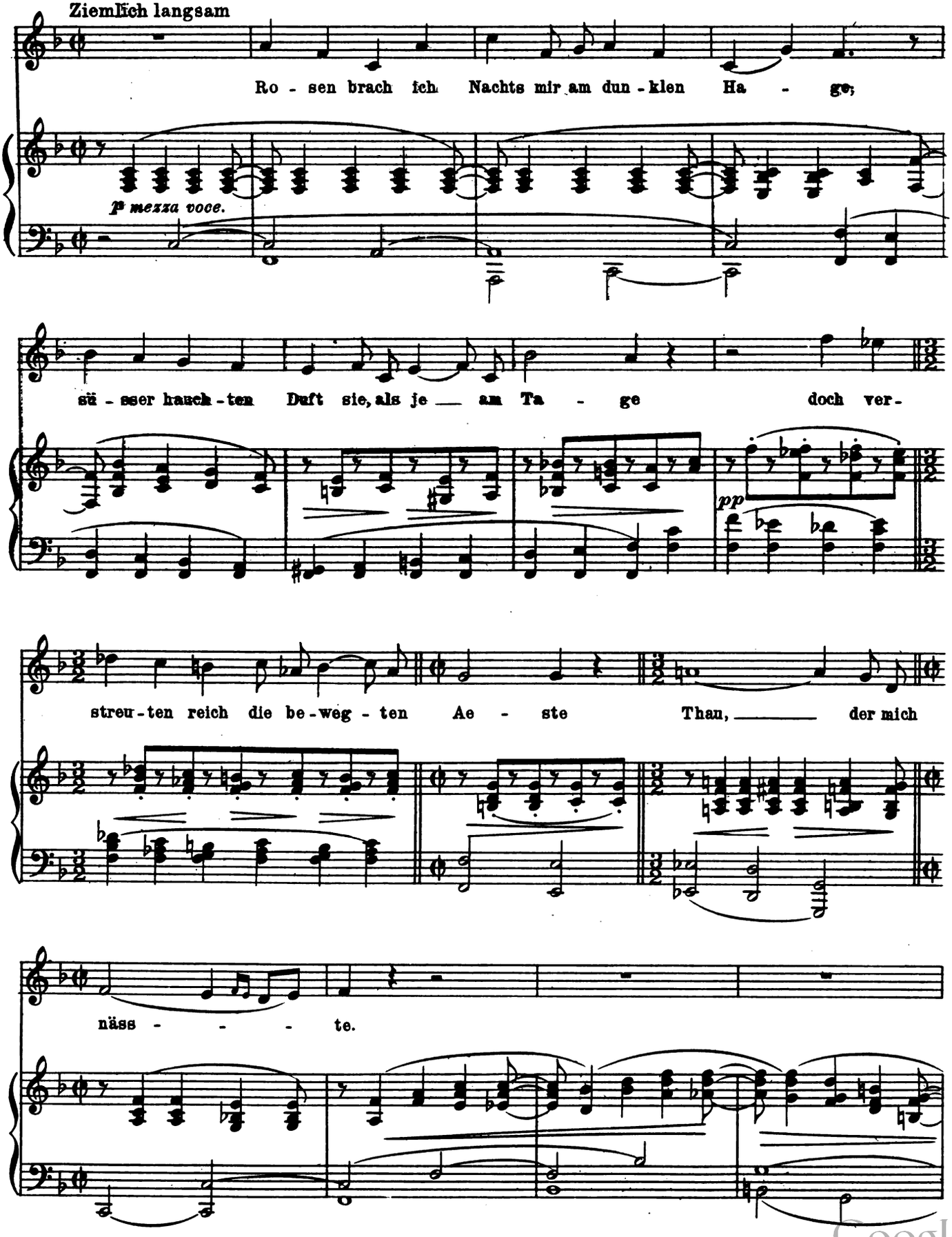
Johannes Brahms (1833-1897)

Sapphische Ode.



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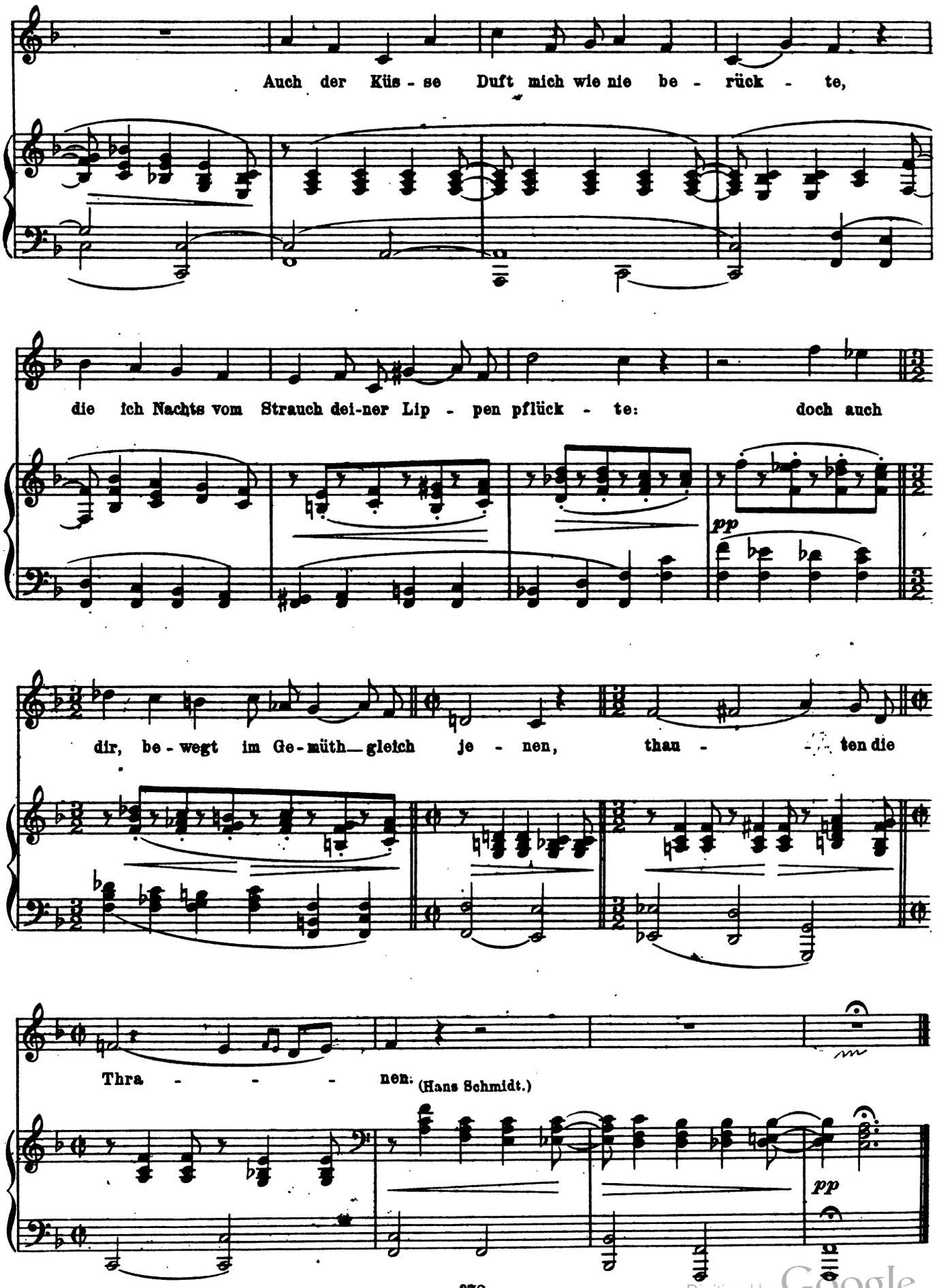

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